

BIM BAM BOOM

THE MAGAZINE DEVOTED TO THE HISTORY OF RHYTHM & BLUES

\$6.00

The Penguins



Sept. 1972

Issue 7

\$1.00

EDITORIAL

We must begin by mentioning the gratifying response which we received with respect to our new format; in this issue, # 7, you will find even further refinements and, believe us, this is just the beginning! You may have noticed issue # 6 on some news stands in the area, which is the start of what we hope will be distribution on the national level. As interest in the 50's and music of the era becomes more widespread, we will be there to spread the gospel!

During the few short weeks which have passed since our last issue, the whole 50's "thing" has become a national phenomenon. Life Magazine recently devoted its cover story to the "Nifty Fifties", and they covered not only the music but the other social forms in which this is manifesting itself, i.e., the clothes, the dances, etc. There was also a cover story in the New York Sunday News which devoted itself to the analysis of this trend. Most recently, the New York Times featured a five column story on page one, which was captioned: "Oldies" Are The New Sound As Radio Turns Nostalgic". This article enumerated the almost incredible number of radio stations around the country which have switched partially or totally to "oldies" from other formats, and pointed out how these stations have shown an immediate rise in ratings, some to # 1 in their market. The latest to switch is WCBS-FM in New York, a 50,000 watt station which is now programming oldies 24 hours per day. Here in the Metropolitan area, we now have 10 or more stations which devote at least part of their programming to "oldies", and the return of several of the 50's "personality" jocks such as Murray The K and Paul Sherman. The musical "Grease", which began in life as a modest off-Broadway production, has now moved uptown and is playing to SRO Broadway audiences. 50's songs too numerous to list are climbing the national trade paper record charts, and, at this writing, an oldies show has opened the Republican national convention in Miami. We would be interested in hearing from readers as to what is happening in their particular areas.

We are proud to announce our association with the Fascinators, surely one of the best groups whom we have had the pleasure to hear. With this issue, we are offering their first release in 11 years, and both sides are vintage recordings from their pre-Capitol days! Look for more collectors' items in the future, as well as for new sounds with the old flavor. Be sure not to miss them, incidentally, when they appear in your area - it will be an evening well spent.

We would like to give a hearty welcome aboard to Dick Horlick, our new West Coast Rep. He is a genuine pioneer in this field, for he formed one of the first publications devoting itself to R&B, Quartette. You will find the first evidence of his fine writing in this issue.

The reaction to our release of Stormy Weather by The Five Sharps has been phenomenal, and, by the time you read this, the record will be available in RED plastic. Our apologies for the delay, but you can well imagine the problems you encounter in releasing a record like this. In any event, we are pleased to finally make this, the rarest and most sought after of R&B recordings, available at the most modest possible price.

Finally, it is with deepest regret that we announce the unfortunate passing of the legendary Clyde McPhatter, on June 13th, in New York. Heartfelt sympathies to his family from the entire staff of BBB. His music will never pass from our hearts.

BIM BAM BOOM

THE MAGAZINE DEVOTED TO THE HISTORY OF RHYTHM & BLUES
Printed in U.S.A.

VOL: #2, #1, Issue # 7

OFFICE OF PUBLICATION: BOX 301, BRONX, NEW YORK 10469

EDITORS: Steve Flam
Ralph M. Newman

ASSOCIATE EDITOR: Sal Mondrone

PUBLIC RELATIONS MANAGER: John Apugliese Sr.

CIRCULATION MANAGER: Marcia Vance

RESEARCH COORDINATORS: Phil Groia
Tom Luciani

WEST COAST REPRESENTATIVE: Dick Horlick

CONTRIBUTORS:

Gary Baker
Mike Farlekus
Pete Grendysa
Richard Klaiber
Stan R. Krause
Bob Miller
Sal Passantino
Mike Piazza
Lou Silvan
Wayne Stierle

COVER DESIGN: Judith Carol Nilson

CONTRIBUTING PHOTOGRAPHERS: Steve Blitenthal
Bill Haywood

advertisement rates

AUCTION BLOCK - 20¢ each record listed. Name & address - Free.

TRADING POST - 10¢ a word. Name and address free.

COMMERCIAL - Full Page \$50.00

ADS. Half Page \$30.00
Quarter Page \$15.00

subscription rates

SIX(6) ISSUES - BI-MONTHLY

UNITED STATES (SURFACE) \$5.00

UNITED STATES (AIR MAIL) \$9.00

EUROPE (SURFACE) \$5.50

EUROPE (AIR MAIL) \$11.50

AUSTRALIA, JAPAN, NEW ZEALAND \$12.50

BACK ISSUES

ISSUE #1 - (Cletones/Serenaders/Jive Five/Dubs) - \$1.50

ISSUE #2 - (Harptones/Cadets/Jacks/Chestnuts/Passions/Eldorados/Jay-Dee, Davis Disco) - \$1.50

ISSUE #4 - (Flamingos/Diamonds/Five Crowns/Five Discs/Alan Fredricks/Vee-Jay Disco/Majors). - \$1.25

ISSUE #6 - (Platters/Five Sharps/Flairs/Willows/Classics/Little Richard/Channels/Vilons/Herald-Ember Disco). - \$1.25

(ISSUE #3 and #5 are Sold Out.)

"BIM BAM BOOM" is published bi-monthly by BIM BAM BOOM Enterprises, Inc. Copyrighted 1972 by Bim Bam Boom Enterprises, Inc. No portion of this magazine can be reproduced without the written consent of the publisher. Not responsible for unsolicited manuscripts, pictures and other material.

LETTERS TO THE EDITOR

I would like to comment on Ralph Newman's review of "Grease". Anyone between the ages of 25 to 35 who misses this show might as well go off and crawl in a corner. Don't expect any heavy RnB sounds, but for the pure entertainment, it's tops. (It has now moved to the Broadhurst Theater on 44th Street and Broadway in Manhattan.)

Marvin Goldberg
Elmhurst, N.Y.

"Stormy Weather" was all I expected and more. It has to be the greatest R/B record ever made. I must admit that when I heard you were releasing the record, I figured that it was a trick. After hearing it on the radio, I know that it is the ORIGINAL version. Please send me a copy along with your other releases.

Robert Stanford
Lindenhurst, L.I.

TABLE OF CONTENTS

Editorial.....	2
Letters To The Editor.....	3
The Penguins.....Phil Groia, Steve Flam & Sal Mondrone.....	4
Nino & The EbbTides.....Mike Piazza.....	11
Memory LaneMike Farlekus.....	14
Little Butchie SaundersRalph M. Newman.....	18
The FascinatorsRalph M. Newman.....	19
I Don't Stand A Ghost Of A Chance.....Stan R. Krause.....	22
A Way Of Life.....Wayne Stierle.....	24
Sweet Home Chicago.....Cary Baker.....	26
The Shells.....Wayne Stierle.....	29
The George Goldner Story....Ralph M. Newman.....	30
Discography.....Steve Flam.....	31
Screamin' Jay Hawkins.....Ralph M. Newman.....	34
Carl Hogan & The Valentines.Phil Groia.....	38
Rare Sounds.....Sal Mondrone.....	41
Sneakin' Back.....Pete Grendysa.....	43
Disco-llectors.....Bob Miller.....	43
From The Square.....Louie Silvani.....	45
(1001) Things.....Dick Horlick.....	47
For Collectors Only.....Sal Passantino.....	47
Dear "Bim Bam Boom".....Dick Horlick.....	48
In Memory.....Marcia Vance.....	49
Radio Rap.....	51
Additions & Corrections.....	54
Old Sounds Revisted.....Sal Mondrone.....	57
Record Reviews.....Stan R. Krause & John Apugliese Sr.....	59
Trading Post.....	61
Auction Block.....	64

I had to write you and thank Fred Bailin, Sal Mondrone, Tom Luciani and Roulette Records for releasing the "Echoes Of A Rock Era" series. The Crows, Harptones, Heartbeats and Shep and the Limelites albums are gems. They are the greatest albums ever released. I enjoyed the liner notes and found the sound and choice of songs excellent. I am happy to see that Bim Bam Boom is working within legal channels to have the rare sides released to the public. I picked up a "Five Keys" album the other day and it was the worst sounding thing I have ever purchased. After some investigating, I found that it was a bootleg. I paid more for the poor sounding bootleg than I did for the excellent "Crows-Harptones" album. Can't anything be done about these illegal practices?

Steve Greenburg
Trenton, New Jersey

NOTE: Thank you very much for your comments on the Roulette series. More great albums will be coming out in the near future. With regard to boots, we suggest that you boycott these illegal items, and a letter to the record company being bootlegged might help. Also, legitimate record companies should be encouraged by letting them know that there are potential listeners for those dusty tapes in their vaults.

Just a short note to comment on your latest format. I picked up issue #6 on a newsstand in Grand Central Station and was shocked. At last, we have a professional magazine dealing with the sounds of the 50's. Keep up the excellent work and keep those issues coming.

Tony Fasolino
Brooklyn, N.Y.

At last, at last - I can't thank you enough for finding and releasing "Stormy Weather" by the Five Sharps. I have searched for that record for years and when I heard it on the "Time Capsule Show" I flipped. Please send me two copies for I fear that I will wear out the first copy after I play it a thousand times.

Carl Heenen
Phil. Pa.

I caught your group The Heartspinners at the Diplomat Hotel a few weeks ago, and found them to be one of the best groups I have ever heard. They indicated that they would soon have a record release - is there any word on that yet? Also, do you plan to cut any other "new" groups?

Jim Colembowski
Eastchester, N.Y.

NOTE: The Heartspinners' first record is now in release and is selling well. We are in the process of cutting several additional sides, possibly for an album. We are also auditioning other new groups to record.

Penguins, Circa 1955



Left To Right: Sid Talmadge (SHOP OWNER), The Penguins, Dootsie Williams.

PHOTO FROM THE PERSONAL COLLECTION OF DOOTSIE WILLIAMS

(FOUNDER OF DOOTONE RECORDS)



The Penguins

BY: PHIL GROIA

STEVE FLAM & SAL MONDRONE

If you fall into that "not to be trusted" age bracket then you can vividly recall how you felt when you first heard that sound that has endured to become the granddaddy of all Rhythm and Blues ballads, "Earth Angel". Perhaps you may also remember when you heard excerpts of it on that first Buchanan and Goodman "Flying Saucer" spectacular. If that was enough to raise your nostalgic impulses, then you can just imagine how Steve Flam, Sal Mondrone and I felt as we, equipped with paraphernalia along with Sal's perfect "George Nelson" and vast knowledge, descended into the cavernous confines of the basement of the New York Academy of Music theatre to interview lead singer par excellence, the very personable Mr. Cleveland Duncan. We were accompanied by a tape of Jim Pewter's (WPIX-FM - New York) earlier radio interview with Cleve plus the accapella vocalizing of all the Jesters, Raoul Cita and Freddy Taylor of the Harptones and Sal Mondrone. During the interview many rumors, some vicious, about the Penguins were dispelled. We were treated to what was a very enjoyable acapella backdrop thanks to our accompanying vocalists as some of them were warming up for the show upstairs. The following abbreviations are used below in the text of the interview:

CD - Cleve Duncan PG - Phil Groia
SF - Steve Flam J - Jesters & Freddy Taylor
SM - Sal Mondrone RC - Raoul Cita
JP - Jim Pewter interview with Cleve Duncan
EA - Earth Angel HS - Hey Senorita

PG - Shall we start from Freemont High School in L.A. ? Is that where you and the Penguins got together?

CD - That's right. Dexter Tisby and I were going to Freemont High School. Actually how all of us got together was that I was doing quite a few local talent shows at different clubs. At this particular time, I was on a talent show at the California Club.

J - (In Background) - ("When I Fall In Love, It Will Be Forever And Ever And Ever"

CD - On that particular night, Curtis Williams was there. I had gone to grammar school with him and hadn't seen him for quite a few years. We got together on this night (c. 1954) and he approached me about a tune that he had which happened to be "Earth Angel". We got together later, rehearsed it and we thought we'd form a group. I knew Dexter 'cause he went to Freemont and he (Curtis) knew Bruce Tate. So he approached Bruce and I approached Dexter. The four of us got together and rehearsed. In the meantime, we had contacted Dootsie Williams, he became interested in the group and we rehearsed EA & HS. The outcome was that we recorded it.

JP - Pewter asked Cleve a similar question and the response was that after rehearsing for 6-7 months, the group appeared at an amateur show. Dootsie was in the audience and he asked the Penguins if they were available to record.

- J - (continuing with the mellow harmonies of "When I Fall In Love").
- SM - Excuse me, getting back to EA, wasn't that originally written by Jesse Belvin?
- CD - No. Not to my knowledge.
- SM - Didn't he have something to do with it, did he help you with the group?
- CD - Not in any way. The only thing that I could say was closely related to Jesse Belvin was that when Curtis approached me with EA, he had the lyrics which were musically patterned behind "Dream Girl".....
- SM - "Dreamd Girl" by Jesse and Marvin?
- CD - Yes that's right, Jesse Belvin! And after I went through it, it didn't do anything for me.
- SM - It doesn't sound anything like "Dream Girl" today.
- CD - No. What I said was that it sounded exactly like "Dream Girl", but I didn't like the melody, so I changed the melody myself which is the way we recorded it. The words originally came from Curtis Williams.
- J - (End of "When I Fall In Love" - Laughter !
- CD - ...and the melody that Curtis Williams had at the time was patterned behind "Dream Girl".
- SM - Well, that clears that up after umpteeny years.
- CD - Jesse Belvin didn't have anything to do with it. Curtis Williams was the only person involved in it.
- PG - Going back to Freemont H.S., weren't there other groups from that school?
- CD - I really couldn't be accurate about that.
- J - ("Everybody Somebody's Fool")
- PG - Weren't you in a car club called the Flywheels while in Freemont and weren't Don Julian and the Meadowlarks, and the Dootones from that school?
- CD - As far as I know, Dexter and I were the only ones who originated from Freemont. There may have been other groups later from Freemont. As far as the Penguins were concerned, none of us belonged to a car club or anything like that. I belonged to the Knights which was a school organization and that kind of thing. Dexter wasn't in a car club.
- SM - Except when Dexter got that 1956 Ford...
- CD - Well, Dexter loved that 56 Ford ...pink! (Laughter).
- PG - When you went to Dootone, the first record you made was "Ain't No News Today". Could you comment about that?



CD - "Ain't No News Today" really came after.
 SF - It was before EA & HS. It was #345 on Dootone.
 CD - It was really a demonstration record for someone else. Dootsie had the rights on it and when we did it, it was as a demo. Evidently Dootone must have put that on the shelf. In the meantime, even before that, we were rehearsing EA and HS. We recorded them first. When we did the demo, we just never expected it to be released. It was just for show. So actually at the time, when he released it, it peeved me because it was a bad record as far as I was concerned.
 SM - A good record as far as I'm concerned. I'm crazy about it. It was a blues record man, "Ain't No News Today" was just what it was supposed to be.
 CD - Well, we did the best that we could on it.
 SM - I think it's great! I'm glad he (Dootsie) did release it!
 PG - When you were on Dootone there were four releases. After EA there was "Love Will Make Your Mind Go Wild", and "Kiss A Fool Goodbye."
 J - ("Ooh...Everybody's Somebody's Fool").
 CD - As far as my knowledge is concerned, I really feel today that had we not gotten into a conflict with Dootsie at that time that probably "Love Will Make Your Mind Go Wild" would have been our second million seller.
 SM - "Ookey, Ook", wasn't bad either.
 CD - Yeah, "Ookey, Ook," ...both sides.
 JP - (In the Pewter Interview, Cleve mentioned that the Ookey Ook" was a dance routine designed for personal appearances. It was intended as an imitation of a Penguin walk as the group performed a skit about "Willie the Penguin" from Kool cigarettes.
 SF - How many records did EA actually sell?
 CD - To my knowledge, to date, well over ten million.
 SM - Does Curtis still get royalties from it?
 CD - I don't know. Now that was a separate thing. Curtis by being the writer, made all his deals separately from the group. I really feel that Curtis isn't getting royalties because at that time he was pretty hard up for money and Dootsie wouldn't advance any money to him..
 J - ("Sincerely, bah - bah - doo")
 CD - ...and that probably led to a lot of things that were unnecessary.
 PG - Did Buck Ram have anything to do with you at the beginning while you still were at Dootone?
 CD - No he didn't.
 PG - Can you describe the situation when he took you to Mercury? He did take you to Mercury?
 CD - Yes he did. In the beginning after EA was released, I imagine that we had gotten to somewhere within the top 10 and the group became in need of a small advance on royalties which Dootsie denied the group. At that time, Curtis was more or less the spokesman for the group. Dootsie would not advance any money what so ever.
 SM - Curtis was Dootsie's brother, of course, wasn't he?
 CD - No. No relation.
 SM - Wow! Unbelievable. In other words Curtis had nothing to do with Dootsie.
 CD - That's right.
 SM - I had heard for many years that they were brothers. I just wanted to clarify that on tape.
 CD - No relationship between them at all.
 J - ("Never, never, never, never let you go, Sincerely").
 SM - Isn't it true according to one interview that Dootsie had so many groups that he did not have the time to handle all of them. At that time he had the Calvanes, Medallions, Meadowlarks. He was trying to push the Medallions and the Meadowlarks and sort of forgot about the Penguins in the shuffle.
 CD - Well, this came later. I think that at the time we got with Dootsie, I believe we were his only group and he was in the process of picking up the other groups. He started to get groups after EA became popular,
 SM - Did you know that the "Letter" by the Medallions came out before EA.

CD - No, I wasn't aware of this because..., well, I will have to say this about Dootsie, he spent a lot of time with us in the beginning. He rehearsed us. In fact, we recorded in a garage. The studio was in a garage.
 SM - What else is new?
 CD - We had spent a lot of time in rehearsal.
 JP - (Cleve told Jim Pewter that the group took 8 to 9 takes to record EA in someone's backyard garage and that the piano and guitar were played by some of the Penguins on the session. He further stated that they started working on the song in June and it was released in November of 1954.
 SM - Cleve, did you know any of the groups personally? Did you know the Medallions?
 CD - Yeah, I sure did.
 SM - Can you identify the Medallions in this picture? Of course that's Vernon Green, you can tell because he's always smiling. Can you tell us the other guys in the group?
 CD - Well, it's been a long time, if you were to tell me the names, I could probably point them out. Also Vernon Green's brother Jimmy Green was in the group.
 J - ("Marie, do-bop, shoop-bop, Marie")
 SM - Who is this guy? (Referring to the white member of the Medallions.)
 CD - I remember him being in the group, but I can't remember his name.
 SM - There has been a rumor around that he is Herb Alpert.
 CD - I can't remember his name because he was not around for a long time, but I do remember that he was in the group.
 PG - Do you remember the Cufflinks?





CD - I remember the group but I can't remember their names. I didn't see the other groups often.

SM - There was a guy named Truesdale in the Cufflinks.

CD - Yes, that right.

SM - Johnny Twovoice of the Medallions.

CD - Oh yes.

PG - Do you remember the Calvanes?

SM - "Call me names, Tell me lies".

SF - So you got Buck Ram as a manager when things got too tough to handle yourself?

CD - When we went with Buck Ram, we made no recordings for Dootsie, so whatever recordings he had, we made before with Dootsie. These were sitting on the shelf. Even "Kiss A Fool Goodbye" was more or less a demo.

SM - Were there two Penguin groups? Was it a split like that?

CD - No, there's always been one Penguin group, always one, even after Curtis left. I've had the Penguins ever since. I've been with them from the beginning.

SM - Now who took Curtis's place when he left.

CD - Randy Jones.

SF - We're getting ahead, when you went to Mercury, your first recording was on Wing.

CD - Right.

SF - There was "Dealer Of Dreams" and "Peace Of Mind", with the same members of the group; Curtis, yourself...

PG - ...Dexter and Bruce.

CD - Right.

SF - That was your first recording for Mercury?

PG - There's still a question that we have back in the Dootone days. Did Cornell Gunther have anything to do with the group when you were making records for Dootsie?

CD - No, nothing.

PG - I had heard that he had done something on piano for EA and for some of the other records you made.

SF - Did you know Cornell Gunther at that time?

CD - Oh yeah, he was with the Flairs.

SM - Richard Berry?

CD - Yeah, well we all kind of grew up together. He had the Flairs with Beverly, Young Jessie (Obie Jesse)... and Thomas Fox.

CD - Yeah, Thomas, that's it. No, no, Cornell, not even in rehearsal, he never came in.

PG - and he didn't even rehearse the Penguins.

CD - No, nothing. Absolutely nothing other than we were friends.

SF - OK, let's go back a little bit. Do you know any motives or background on why Curtis wrote EA?

SM - Hey Phil, I wanna steal one of your Kools.

CD - I remember him telling me that he was stimulated to write EA because of his wife, Marlene Williams.

SF - Was he married at the time he wrote EA?

CD - No, now you're going back quite a few years. If I remember correctly, he was prompted to write EA about Marlene but they went together for quite a few years. Both of them went to Jefferson High School. This is what prompted him to write EA. I know personally how it used to amaze me how Curtis could sit down at a piano and just come up with lyrics, just out of the clear blue sky - "Troubles Are Not At An End", and a lot of things that I've seen him write.

SF - The "A" side was supposed to be HS

CD - That's the way it was released.

SF - How did the record get flipped? How did it happen?

SM - Most fast records were "A" sides in the early days.

CD - I believe it was done by Larry Tremell who was a D.J. at the "Old 54" on 54th and Broadway in L.A. The radio station was located downstairs from the "Old 54". I think he just happened to turn it over one night. He was the one who got the first response. From there it went to Johnny Otis, he had a radio station, then to Connally's.

JP - (In this interview, CD said that Johnny Otis who had a station at Compton and 111 or 112th. Streets in L.A. was the first to play EA.)

SM - I understand that when these dee jays first started to flip it over, Williams couldn't get it pressed fast enough.

CD - That's true.

PG - The same thing happened with "Love Will Make Your Mind Go Wild". Wasn't "Ookey, Ook" the "A" side too? That's the way Freed played it in New York.

SM - In those days, as I said before, most of the uptempo sides were the "A" sides and the ballads the "B" sides.

SF - How about "Kiss A Fool Goodbye", was that meant to be the "A" side?

CD - That record was not supposed to be released at all.

SF - Is that because you had already signed with Mercury?

CD - Yes. As I said before, it was just a demo that was placed on the shelf.

SF - So you joined forces with Buck Ram. How did Buck Ram find you?

CD - Well, to tell you the truth, I couldn't really tell you. As I said before, Curtis was the spokesman for the group. He wrote the song and because of the fact that we couldn't get any advance royalties from the company, not even \$50.00, he got discouraged. That put questions in our minds as to why Dootsie and us couldn't....\$50.00 was all we asked for in the way of an advance. I don't think we asked for anything more than that. We started to wonder why we had a record on the charts and this attitude by Dootsie.

SF - Your first release on Mercury was released on the Wing label rather than the parent label. Can you tell us how this happened?

PG - Wing was a subsidiary of Mercury.

CD - "Dealer of Dreams", I can't remember who that was written by. I believe it was written by Buck Ram and "Peace of Mind" was written by Curtis. This record was fairly successful for us.

SF - After this record, you were placed on the Mercury label. What was the reason for this?

CD - I really don't know. Even at that time it was a surprise to me that they put us on a subsidiary rather than on Mercury. It was my understanding that we would be on Mercury and not Wing.

SF - Wing was a Rhythm and Blues subsidiary of Mercury.

PG - Yes it was because they had Arthur Prysock and the Empires.

CD - That was it. It was not like it is today. You were either in the Pop field or the R/B field. Wing was Rhythm and Blues, you're right.

SF - Your next recording was "Be Mine or Be A Fool"?

CD - Yes.

SF - This song sounded like EA?

CD - During those days, you had those "ice cream changes". You could pattern quite a few songs behind one.

PG - The record that I think sounds just like EA is "Devil That I See".

CD - Right.

SM - What can you tell me about "Be Mine Or Be A Fool"?

CD - Nothing other than the fact that I liked the song and pushed quite hard to record it.
(AT THIS POINT IN THE INTERVIEW, SAL JOINED THE JESTERS ACROSS THE BASEMENT CONTRIBUTING HIS IMITATION OF GEORGE NELSON FROM THE ORIOLES).

J/SM ("In My Saddest Hour").

CD - I'm prejudiced toward ballads.

PG - On the flip of "Devil That I See" - "Promises, Promises, Promises" there is a big sax jam I particularly like. Do you remember the band or the musicians?

J/SM ("My Saddest Hour" continues.)

CD - I can't remember the guys name now but he was very popular at the time. During that particular time, Jerry Wilson did a lot of arranging for us and he arranged quite a few things that we did for Mercury and for what we did for Dootsie. But I can't remember the tenor man.

PG - How did the double Christmas record come about?

SF - "Jingle Jingle" / "Christmas Prayer".

CD - They did fairly well. 200,000 copies were sold and I think it sold more. We still get requests for them around Christmas time.

SF - You did EA on Mercury again. What was the reason?

CD - Well, everybody that I ran into said why don't you re-record EA and make it a million seller again. My experience has been even with brand new releases, no matter what we try, bringing out a new side or what, it just increases the sales of the original EA and when we re-recorded EA it just made the original recording sell more.

SF - Your last release on Mercury was "Will You Be Mine". Were you with Mercury through this whole period or did you go to Atlantic and then back to Mercury?

CD - Mercury had those records on the shelf.

J/SM ("Sincerely, ooh - ooh - be - doo").

SF - So you left Mercury. Did you feel they weren't promoting you properly?

CD - Well, no. Mercury was a fine label except according to the contract we had, they were to release eight sides a year and they weren't living up to the contract. In fact they were only releasing about two or three a year. With the demands of the business you had to keep new releases coming out. They just were not doing it. So we asked for our release which took a little time to get because they had actually breached their contract. Under those conditions, we were able to record for Atlantic.

PG - Was there any special story behind "Troubles Are Not At An End", when Curtis wrote it? I think it's one of the most beautiful records ever made.

CD - He had, as I remember, quite a few problems throughout his life.

J - (Harmonizing on "Sincerely")

SM - (Oh Lord, Won't You Tell Me Why, "I love that....")

SF - (Hey Sal, give us a break!)

RC - (Is that you makin' all that noise?)

CD - Well, like I was saying. Curtis was plagued by quite a few problems, and I remember I was around during the process of his writing this song and you know everybody has his problems. This is what prompted him to write it....

RC - (Bantering about Sals "George Nelson" imitation.)

CD - ...During the time EA was a million seller, he couldn't get any money, he was broke, he was still doing jobs with no money.

SF - Buck Ram handled all your releases on Mercury. When you went to Atlantic Records, were you still being handled by Buck Ram? He brought you to Atlantic I would assume?

CD - Right.

SF - You recorded a song called "Pledge Of Love" recorded by Ken Copeland. Any reason for this?

CD - No particular reason other than we were trying to find a home where we could depend on getting a fair shake.

SF - Did you record more than 2 sides for Atlantic? Anything still in the can?

CD - No.

PG - Was this all the original group up to "Pledge?"

SF - Any personnel changes while you were at Mercury?

CD - No, no personnel changes. Now that is going back quite a few years.

SF - How about at Atlantic?

CD - I think right about that time was when Randy Jones came into the group to take Bruce Tate's place. Bruce Tate had an accident during that time and left the group.

SF - Didn't another fellow come into the group?

CD - Teddy Harper.

SF - They came in somewhere around Atlantic. From Atlantic you went back to Dootsie Williams. Can you tell us anything about that? How did you get back?

CD - After all the court scene, I, more or less, came to be considered the leader or spokesman for the group. I felt that possibly, good or bad, maybe we could do some business with Dootsie. So we tried it again.

SF - Your first record when you went back was....

PG - ..."Be My Lovin' Baby" and "That's How Much I Need You".

CD - Right.

PG - And then there was a whole slew of records. You know I can't remember them all. "Sweet Love" and there are EP's.

CD - "Sweet Love", that was Teddy Harper. Randy Jones, Teddy Harper, myself and Ray Brewster, another fellow.

PG - Is that Ray Brewster from the Cadillacs?

CD - No, in fact Ray Brewster worked with us. He did do some singles on his own but I can't remember him working with someone else.

SF - On this release on Doot, there are the two new members in the group.

CD - Right.

SF - On all the Doot releases, did those members remain the same?

CD - Right.

SF - No changes?

CD - Yes.

PG - You, Teddy, Randy and Dexter?

CD - Yeah, Dexter. Dexter sang on "If You're Mine".

SF - Then there was a record, Cleve Duncan and the Radiants, "To Keep Our Love".

CD - That was just a little extracurricular activity.

SF - You just happened to cut a record with a group called the Radiants?

CD - Not with a group called the Radiants. It was something I cut. I wanted to try an experiment. There were two girls who backed me on that side. I was trying to see if I could possibly get something else started besides the Penguins using my voice.

SF - It was you, two girls, - what were their names?

CD - Esther Keane and her sister, Angela.

SF - There was a fellow on that record too!

CD - Yes there was a fella.

SF - Any member of the Penguins?

CD - I think it was Dexter who helped me with that.

PG - They didn't have anything to do with the Radiants who sang for Cadet/Chess in the 60's?

CD - No, nothing.

SF - The next thing you did a few years later, was "Memories Of El Monte" on Original Sound. Was there anything before "El Monte" but after Doot?

CD - There was something...."Pony Rock" and

PG - Well, "Pony Rock" was your last record on Sun State

SF - Was that before "El Monte"?

CD - Yes, quite sometime before "El Monte".
 SF - So "Pony Rock" was first thing after Dooto.
 CD - Right.
 SF - How did the song "Memories Of El Monte" come about?
 CD - We had worked El Monte for quite sometime. It's a big stadium. We were interested in capturing a medley of some of the groups.
 SF - How did you get that song? It was written by Frank Zappa.
 CD - He had the song and the idea. This is what prompted it.
 SF - Did he come to you with the song?
 CD - Yes, he did and he wanted us to record it.
 SF - Was that successful in sales?
 CD - Yes, saleswise it was.
 SF - What came after that? Was "Heavenly Angel" / "Big Bobo's Party" the last?
 CD - Yes, "Heavenly Angel" was pretty good for us.
 SF - Was there anything after that?
 CD - No. We became inactive recording wise.
 PG - That "revival show" you did at Madison Square Garden in November 1969, was that the first time you appeared in a while.
 CD - That was the first time we had come back East for quite sometime. At that time, I had a girl and another fellow. Since then the girl has left and I have two fellows working with me; Walter Saulsberry and Glenn Madison.
 SM - What happened to the original members?
 CD - Dexter is not singing. All of them have given up entertainment all together.
 SM - They wouldn't even come back for a revival?
 CD - I'm not really sure that they would or not. They're not really interested-disappointed!
 SF - Had you remained in the music business all this period?
 CD - I've tried to keep the Penguins going whether they were original or not.
 SF - Have you recorded since the Penguins, alone or with any other group?
 CD - No, not with any other groups. It's always been just the Penguins, other than the Radiants thing I did.
 PG - Curtis had quite an extensive career on his own. Didn't he leave you for a while?
 CD - Yes he did.
 PG - I know he was seen on TV in New York in '58 with the Hollywood Flames when "Buzz Buzz Buzz" was out.
 CD - Well when you talk about the Hollywood Flames that goes back to before the Penguins. Now Curtis may have sung with them. He was with us exclusively until '58, unless he worked with someone else under cover.
 SF - Do you know of any other groups whom some of the original Penguins may have sung with after they broke up?
 CD - Dexter worked with Cornelius as the Coasters. And Randy Jones and Teddy Harper.
 SM - Was Randy Jones known as Randolph Bryant?
 CD - No, not to my knowledge.
 SM - One of your albums has the name "Randolph Bryant".
 PG - Now tell us the answer to the question we should have asked first. How did the name Penguins come about?
 CD - Oh boy, that's comical. We couldn't pick out a name. One of the fellows just happened to be smoking a pack of Kools and we got to kidding each other about the picture of "Willie the Penguin" on it and that's how we came by the name.
 SM - They were probably these small ones too!
 CD - In fact we were approached one time to do a commercial for Kool cigarettes.
 SF - What happened?
 CD - Nothing.
 SM - Like the Crows did "Mambo Shevitz" and the Four Duces did WPLJ.
 SF - How does it feel to have the #1 Rock n' Roll record of the last twenty years?

SM - Actually the first R&B record to break into the R&R field.
 CD - It feels better now than it did at the time when we got the gold record. It's a really beautiful feeling but at this time it's more appreciated.
 SF - A couple of years ago a group called the Vogues did a fairly successful recording of EA. How did you feel when that became a hit all over again by another group?
 CD - I remember but I recall the Crewcuts too.
 SM - The Clefones covered it too in '63.
 JP - (In the WPIX interview, Cleve said that the Crewcuts covered the original EA after they had done a show together in Canada in 1955. It kind of shook him up at first even though it pushed the Penguins a little bit more.)
 CD - To tell you the truth, I felt kind of good because it got more work for us. It's strange because whenever we put out a new song, it makes more of a demand for EA. If someone else puts it out, it makes more demands on our EA. We got more work, so I was very glad to see it come.
 SM - One more question, on EA who does second lead, baritone?
 CD - Oh, that's Dexter, second tenor.
 SM - Second tenor, baritone - the older groups called them second tenors.
 SF - Cleve Duncan, thank you very much.
 CD - Yes, but you shouldn't ask such hard questions.
 BIM BAM BOOM thanks Cleve Duncan for a beautiful interview and wishes him and the Fabulous Penguins more richly deserved success.

THE FOLLOWING RECORDS WERE RELEASED BY THE PENGUINS

DOOTONE:

345 Ain't No News Today (345A)
 When I Am Gone - Willie Headen & D. Williams Orch.
 348 Hey Senorita (348A)
 Earth Angel (348B)
 353 Ookey Ook (353A)
 Love Will Make Your Mind Go Wild (353B)
 362 Baby, Let's Make Some Love (362A)
 Kiss A Fool Goodbye (362B)

WING:

90076 Dealer Of Dreams (533)
 Peace Of Mind (535)

MERCURY:

70610 Be Mine Or Be A Fool (11380)
 Don't Do It (11377)
 70654 It Only Happens With You (11378)
 Walkin' Down Broadway (11379)
 70703 Devil That I See (12021)
 Promises, Promises, Promises (12022)
 70762 A Christmas Prayer (12409)
 Jingle Jangle (12410)
 70799 She's Gone, Gone (12023)
 My Troubles Are Not At An End (12020)

ATLANTIC:

1132 I Knew I'd Fall In Love (2361)
 Pledge Of Love (2362)

MERCURY:

70943 Earth Angel (13975) / Ice (534)
 71033 Will You Be Mind (13974)
 Cool Cool Baby (536)

DOOTO:

428 That's How Much I Need You (428A)
 Be My Lovin' Baby (428B)
 432 Sweet Love (432A)
 Let Me Make Up Your Mind (432B)
 435 Do Not Pretend (435A)
 If You're Mine (435B)
 456 (COMPACT 4-1 SERIES)
 Mr. Junkman / You're An Angel (Penguins) -B
 Give Me The Right/She's The One (Medallions)-A

SUN STATE:

101 Believe Me / The Pony Rock

OUTSTANDING ALBUMS

\$5.98 each

RHYTHM AND BLUES ROCK AND ROLL

DTL 204 BEST VOCAL GROUPS IN RHYTHM AND BLUES

Penguins • Medallions • Meadowlarks •
Dootones 12 All-Time Song Hits • Earth
Angel and Others

DTL 223 ROCK 'N' ROLL VS. RHYTHM 'N' BLUES

Roy Milton and Chuck Higgins
Reeling and Rocking • The Itch • Tonky Honk
and Others

DTL 224 BEST VOCAL GROUPS IN ROCK 'N' ROLL — 12 Hit Songs

The Cuff Links, Penguins, Medallions, Pipes,
Meadowlarks, Birds, Souvenirs, Romancers,
Calvanes

DTL 242 THE COOL COOL PENGUINS

Do Not Pretend • Sweet Love • Lover or Fool •
Cold Heart & Others

Add 5% tax to order.
COD \$2.00 deposit

Send For Free Catalog

ORDER NOW FROM:

DOOTO RECORDS

Oldie Goodie Singles \$1.00 Each

- | | |
|---|---|
| 347. Buick 59 (The Letter) Medallions | 412. Alene (So Long Daddy) Souvenirs |
| 348. Earth Angel (Hey Senorita) Penguins | 413. How You Lied (The Winner) The Cuff Links |
| 353. Love Will Make Mind Go Wild (Ookey Ook) Penguins | 417. Everybody Has A Fool (Fun On Saturday) Willie Headen |
| 357. The Telegram (Coupe DeVille Baby) Medallions | 422. It's Too Late Now (Saxophone Rag) Cufflink |
| 359. Heaven and Paradise (Embarrassing Moments) Meadowlarks | 424. Blue Moon (Big Mama Wants to Rock) Meadowlarks |
| 361. Here I'm Is (Tonky Honk) Chuck Higgins | 425. Lover's Prayer (Unseen) Medallions |
| 362. Baby Let's Make Love (Kiss A Fool Goodbye) Penguins | 427. Blame It On Blues (Cool Cat) Willie Headen |
| 364. Speedin' (Edna) Medallions | 428. I Need You (Be My Lovin' Baby) Penguins |
| 365. Craving (Only For You) Cameos | 432. Sweet Love (Your Mind) Penguins |
| 367. Always and Always (I Got Tore Up) Meadowlarks | 433. So Tough (My Love) Cufflink |
| 371. Crazy Over You (Don't Take Your Love) Calvanes | 434. A Fool's Fortune (Trick Knees) Cufflink |
| 372. This Must Be Paradise (Mine All Mine) Meadowlarks | 435. Do Not Pretend (If You're Mine) Penguins |
| 375. You're Heavenly (Honey Gee) Saigons | 438. Zoom (Lawful Wedding) Cufflink |
| 379. Dear Darling (Don't Shoot Baby) Medallions | 441. Snivers and Shakes (Teardrop Eyes) Fascinators |
| 380. Florabelle (One More Kiss) Calvanes | 445. My Big Dream (Make It Nice) Manhattans |
| 381. I Still Remember (House Cat) Romancers | 446. 59 Volvo (Magic Mountain) Medallions |
| 388. Be Fair (Let Me Give You Money) Pipes | 448. Jungle Bunny (My Heart's Desire) Pearls |
| 394. Please Love A Fool (Oop Boopy Oop) Meadowlarks | 451. To Keep Our Love (My Heart) Radiants |
| 400. Shedding Tears (Push Button Auto) Medallions | 452. Turn the Hi Fi (Peace of Mind) Willie Headen |
| 401. Love The Life I Live (You Are An Angel) Pipes | 454. Behind the Door (Rocket Ship) Medallions |
| 404. This Is Goodbye (Jump and Hop) Romancers | 456. You're An Angel (Mr. Junkman) Penguins |
| 405. I Am A Believer (Boogie Woogie Teenage) Meadowlarks | 457. Blame It On The Blues (Sunset & Vine) Willie Headen |
| 407. Did You Have Fun (My Mary Lou) Medallions | 457. I Love You Bobby Sox (You Can Be Replaced) Willie Headen |
| 409. Guided Missiles (My Heart) Cufflinks | 462. My Girl (Zorro) Silks |
| 410. Let Me Cry (Skinny Woman Story) Willie Headen | 468. Katanga (Party Rocker) Eddie Silvers |
| | 470. Strange Love Affair (The Day) Dootones |
| | 471. Soldier Boy (Down The Road) Dootones |
| | 472. Swinging Weekend (Found Someone) Crusaders |
| | 476. Jambo (Jannelyn) Claude McLin |
| | 601. Tell Me Baby (Two Crazy Scientists) The Orbits |

13440 South Central Ave. Los Angeles 90059
(213) 774-0743

LYNN-ART ENTERPRISES

1771 Lake Street

San Mateo, Calif. 94403 U.S.A.

FEATURING:

- * 45'S, 78'S, E.P.'S,
ORIGINAL OR REISSUES
- * CUSTOM TAPING SERVICE
REEL, CASSETTE, & CARTRIDGE
- * FAST, POSTPAID SERVICE
- * SEARCH SERVICE
- * OVER 30,000 RECORDS IN STOCK

SPECIALIZING IN:

- * RHYTHM & BLUES
- * POST WAR BLUES
- * ROCK-A-BILLY
- * POPULAR
- * HILLBILLY
- * WANT LISTS
- * PERSONAL SERVICE

* FULL MONEY BACK GUARANTEE FOR ANY PRODUCT OR SERVICE DISSATISFACTION

* CASH PAID FOR ANY SIZE COLLECTION

* A POSTCARD WILL PUT YOU ON OUR MAILING LIST

IF YOU'RE IN THE AREA TUNE IN "KZSU" 90.1 FM Sundays at 8PM FOR THE "STONE
OLDIES SHOW" - ART MARIANO Emcee, dba "ALAN STONE".

415:574-5611

Art Mariano

NINO & THE EBB TIDES

BY MIKE PIAZZA

In the early 1950's Rock and Roll gave us a group who became famous for giving us musical reminiscence. Their two most popular songs, "Those Oldies but Goodies" and "Juke Box Saturday Night" are perfect examples of this. Within these two songs, popular groups of the 1950's such as the Channels, Johnnie and Joe, the Monotones and the Silhouettes are imitated. These two records were hits in the early 1960's.

But Nino and the Ebb Tides go back a lot further than the early 1960's. This is a major reason as to why the impersonations of the 1950's groups are so true to life.

It all got started for the boys (who hail from the Bronx, NY.) just around the time that Alan Freed had brought his "Moondog Show" from Cleveland to New York. Antonio Aiello and Vinnie Drago had grown up together and went through school together. They always had in their hearts the desire to record and make records. The real spark which had ignited all of this and made a dream come true was in fact hearing groups such as the Jewels, Dominoes, and the Orioles on the Alan Freed Show on WINS. Antonino (better known as Nino) and Vinnie formed a group which was first called the "Ebb-Tides". Its personnel consisted of Nino, Vinnie, Tony Delesio and a fellow named Rudy whose last name couldn't be recalled by the group. However if it gives you a clue, this fellow sang with the Pearls.

The reason for his acquisition by the Ebb-Tides was merely the fact that he had experience in the business and was about 27 years old at the time, and the boys were all fairly young. We are in the year 1956 and the group now known as Nino and the Ebb-Tides were ready for their first recording session. They had run into a fellow by the name of Murray Jacobs who at the time was signing groups to record various numbers, such as the Crests with "My Juanita" and "Sweetest One" which eventually had gone on to become the first smash hit for the group. But let's not get off the subject, we're talking about Nino and the Ebb-Tides. When they got to Murray's recording studio, wide-eyed and excited, they found a long line of about twenty groups waiting to get in. Their turn finally came and they sounded off with "Franny Franny"/"Darling I'll Love Only You" - Acme #720. The "A" side, "Franny Franny" was written by Nino and Vinnie. The song was born when Vinnie's Studebaker was stuck and he got out to push, with Nino inside the car. They were struggling along in the Bronx when they came across a "Fanny Farmer" chocolate factory. They began to sing out a tune using the words "Franny Franny". The flip side, "Darling I'll Love Only You" was also written by Nino and Vinnie. The record was immediately given air play on WINS by Alan Freed. Alan really dug the record and so did many people in "Winsland". Other deejays such as Jack Walker (The Pear Shape), Jocko, Alan Fredericks, and Ralph Cooper also dug the record and gave it good air play. Just before the group cut its second recording there was a change in personnel. Rudy from the Pearls was replaced by Ralph Bracco. Tony was replaced by Tony (Bimbo) Imbimbo. At that time Tony was singing with a group called Tony and the Imperials, not to be confused with Little Anthony and the Imperials, (the black group). The second recording which was written by Nino and Vinnie was "Puppy Love" bw "You Make Me Wanna Rock and Roll" - Recorte #405. An interesting fact that should be mentioned is that when they went into the studio to record Nino had a cold. When the playback was reviewed, the record didn't sound right

and Murray Jacobs speeded up the record by two rpm's and this is the way the record was pressed. When Alan Freed heard "Puppy Love", he actually flipped. The record received more airplay than "Franny Franny".

After "Puppy Love" the group cut a holiday record on Recorte. It was "The Real Meaning Of Christmas" bw "Two Purple Shadows In The Snow" - Recorte #408.

We now enter 1958 and the boys first recording that year was "I'm Confessin' That I Love You" bw "Tell The World I Do" - Recorte #409. After that came "Don't Look Around" bw "I Love Girls" - Recorte #413.

As 1960 came (1959 being a fairly idle year for the group), another personnel change took place, Tony DiBari replaced Ralph Bracco. Tony was a member of Tony Imbimbo's old group Tony and the Imperials. The group left Recorte and went to Marco records in 1960. They produced, recorded and directed their own record on this label, "Someday" bw "Little Miss Blue" - Marco #105. An interesting note about "Someday" is that it won the Murray the K "Record Review Contest" on WINS. It had beaten such artists as Brenda Lee, Jo-Ann Campbell, and Paul Anka. This all took place on Monday night. On Saturday night, Murray took all of the winners of each night and battled them out. On the Saturday review board, the record came second to an Elvis record which eventually went on to become a smash hit. But the group was overly pleased with the results. After all, it was tough to beat Elvis Presley in anything in those days. The record never was much of a success and faded from the air waves. Larry Uhl was the man responsible for signing the group to Marco and in 1961 signed them with Madison.

The setting now is the west coast and the boys were just traveling around when they heard a local hit by Little Caesar and the Romans called "Those Oldies But Goodies". The lyrics of the song suggested a reminiscing atmosphere. It was a song about some of the hits from the past. The group dug the record and thought that by adding their own twist, it would go places on the east coast. They got back to New York and rehearsed it in their own style, recorded it on a Friday and it was



Nino Aiello, Tony DiBari, Tony Imbimbo & Vinnie Drago

released on the following Monday. Madison had no flip to place on the record and decided to place "Someday" on the flip. The song was recorded with the newest member of the group, Tony DiBari singing lead. The new twist added to this song which eventually distinguished the Ebb-Tides version from the Romans'. was the adding of impersonations of some of the top groups from the 1950's. Let us not forget that the groups being imitated were the idols of the group when they were first getting into the music business. A problem arose in New York and in many other parts of the United States. Little Caesars' version was now becoming a national hit and a heated battle took place between the two versions. Nino and the Ebb-Tides version placed higher on WABC, WINS gave both songs equal airplay. WMGM favored the Romans' version, and WMCA played neither record because they refused to get mixed up in such a battle. As far as a national hit, The Ebb-Tides version finished higher in "Cash Box Magazine".

Our story continues into 1962, with the release of "Juke Box Saturday Night" - Madison #166. In this record the boys decided to go back to what they originally set out to do in the recording business and update old standards. This was the case with "Juke Box Saturday Night" which was an old Glenn Miller tune. One of the songs contained in this song was "Little Brown Jug"; the group had trouble singing it and decided to do the same thing that they did in "Those Oldies But Goodies", imitate some of the old groups. The two songs featured the Monotones' record of "Book of Love" and the smash hit by the Silhouettes, "Get A Job". The song was a big hit nationally.

By this time it was obvious that Nino and the Ebb-Tides had started a new trend which led to the first Rock Revival. After these two records on Madison, the kids started asking for more oldies on the radio and many "Oldie but Goody" albums were released by various record companies.

Another step in Rock and Roll history which was made possible by the group was the fantastic arrangement of dubbing. This style of dubbing paved the way for such groups as the Four Seasons and the Beach Boys.

In 1962, the Madison label went bankrupt. The group had to find another label. It was a tough break for the boys since they were doing so well on the label.

Nino attributes the loss of popularity of the group to the group's lack of devoting full time to recording. Each member was doing well on his own trade or job. Therefore, the recording business had become just a sideline, and as Tony Imbimbo puts it, "The group had to either produce 100% or leave the business. What a choice!"

In 1962 Ernie Maresca wrote a song which was presented to Nino and the group. They turned the song down and Ernie asked Dion Dimucci if he wanted to record it. He said yes and the "Wanderer" became a smash hit on the Laurie label.

At the end of 1963 the group recorded "Nursery Rhymes" bw "Tonight (I'll Be Lonely)" - Mr. Peeke #123.

I don't have to tell you what happened in Rock & Roll music when 1964 came around. The whole trend changed entirely. In 1965 the group recorded their last record, "Automatic Reaction" bw "Linda Lou Garrett"- Mala #480. This record couldn't get air play in the United States because the radio stations refused to play anything that didn't follow the current trend in music. However the record was a complete smash in Canada.

In the years 1966-1970, the group was only a legend of its time. In 1971 the great second Rock Revival took place and Nino and the Ebb-Tides reformed. In Sept. of 1971, "ROCK" magazine signed the group to star at the Hunter College Revival Show in New York. Nino and the Ebb-Tides were given top billing over Louie Lyman and the Teenchords, the Harptones and various other groups. They had proven how great they were, are, and always will be, for Nino and the Ebb-Tides among many other groups will always remain in our hearts, and so will those "Oldies but Goodies", which you can hear on the "Oldies Show", WHBI-FM every Friday morning from 1AM to 3AM.

THE FOLLOWING RECORDS WERE RECORDED AND RELEASED BY NINO & THE EBB TIDES

ACME 720	FRANNY, FRANNY (110A)/DARLING I'LL LOVE ONLY YOU (110B)
RECORTE 405	PUPPY LOVE (405A)/YOU MAKE ME WANNA' ROCK AND ROLL (405B)
RECORTE 408	THE REAL MEANING OF CHRISTMAS (408A) TWO PURPLE SHADOWS IN THE SNOW (408B)
RECORTE 409	I'M CONFESSIN' (THAT I LOVE YOU) (409A) TELL THE WORLD I DO (409B)
RECORTE 413	DON'T LOOK AROUND (413A)/I LOVE GIRLS (413B)
MADISON 162	THOSE OLDIES BUT GOODIES (14278) / DON'T RUN AWAY (14279)
MADISON 166	JUKE BOX SATURDAY NIGHT (14295)/(SOMEDAY) I'LL FALL IN LOVE (14263)
MR. PEACOCK 102	HAPPY GUY (M08W3235)/WISHED I WAS HOME (M08W3234)
MR. PEEKE 123	NURSERY RHYMES (MP9093)/TONIGHT (I'LL BE LONELY) (MP9094)
MARCO 105	SOMEDAY (MA14263) / LITTLE MISS BLUE (MA14264)
MALA 480	AUTOMATIC REACTION / LINDA LOU GARRETT



WHO PUT THE BOMP

WE COVER THE MUSIC SCENE FROM THE 50's/60's. ISSUE #9 JUST OUT - GENE VINCENT/WANDA JACKSON/ELVIS/ ALASKA KING CRAB/PICTURES/ARTICLES/REVIEWS & MUCH MORE. IF YOU ARE LOOKING FOR A MAGAZINE WHICH COVERS ALL THE TYPES OF MUSIC FROM THE 50's/60's THEN WE FILL THE BILL. 12 ISSUES ONLY \$5.00 - SAMPLE 50¢ - OVERSEAS AIR MAIL - \$1.50 EACH. WRITE TO: GREG SHAW, 64 TAYLOR DRIVE, FAIRFAX, CALIF. 94930 U.S.A.

HALEY NEWS

Bill Haley & the Comets International Fan Club.

FOR THE BEST ABOUT HALEY & OTHER ROCK GROUPS OF THE 1950's & 1960's
USA - \$2.00

Write to: Hugh McCallum c/o 26 Airedale Road
South Ealing, London W5-4SD - England.....



WE PAY POSTAGE



★ WE BUY
COLLECTIONS ★

★ THOUSANDS
OF OLDIES ★

OLD TIME SOUNDS

11 DELL AVE.
MELROSE, MASS. 02176
617-665-9420

CALL BETWEEN THE HOURS OF
5-6PM - ASK FOR RON BARTOLUCCI

Specials

(WHILE THEY LAST)

CHRISTINE - HOUND DOG TAYLOR - CJ - \$1.00
ACTING UP - DEL VICTORS - HI-Q - \$3.00
SHE'S MINE - RIVALS - PUFF - \$3.00
THANK YOU BABY - EDDIE BOYD - BEATBABY - \$1.00
LOVE IN YOUR LIFE - TORNADOS - BUMBLE BEE - \$10.00
GONNA GET ME A SATELLITE - LITTLE ERNEST TUCKER - FORTUNE \$3.00
YOU'RE BREAKING MY HEART - DAYLIGHTERS - BEA+BABY - \$3.00

"WE BUY & SELL BLUES,
R&B, SOUL, ROCK N ROLL,
JAZZ - 78's & 45's IN
GOOD CONDITION.

★ Send for our FREE catalog ★

Memory Lane

MIKE FARLEKUS

GALA HOLIDAY STAGE & SCREEN SHOW • CONTINUOUS PERFORMANCES

ALL IN PERSON ON STAGE

STATION WWRL'S **TOMMY (DR. JIVE) SMALLS** AND HIS **ROCK'N'RHYTHM AND BLUES SHOW**

PAT BOONE
"Ain't That A Shame"
"At My Front Door"

BO DIDDLEY
"I'm A Man"
"Diddle Diddle"
"You Pretty Thing"

RUTH BROWN
"As Long As I'm Moving"
"Mamma You Treat Your Daughter Mean"

CLYDE McPHATTER
"Everybody's Laughing"
"White Christmas"

FIVE KEYS
"Don'tcha Know I Love You"
"The Verdict"
"Close Your Eyes"

THE CHEERS
"Black Denim Trousers"

THE FLAMINGOS
"I Want To Love You"
"That's My Baby"

ROBBIN HOOD
"Teen Age Prayer"

THE TURBANS
"When You Dance"

FOUR FELLOWS
"Soldier Boy"

WILLIS "GATOR TAIL" JACKSON
AND HIS GREAT 16 MAN BAND
featuring **MICKEY "GUITAR" BAKER**

PLUS ON SCREEN

It Hits Like A Thunderbolt!

"Storm Fear"

CORNEL WILDE • JEAN WALLACE • DAN DURYEA

LATE SHOW TONIGHT!

STARTS TODAY (FRI.) ONE WEEK ONLY

BROOKLYN PARAMOUNT

FLATBUSH & DE KALB

This column is designed for reader participation. We invite all our readers to submit stories, memories or letters about their experiences in the 1950's. In this issue we are proud to present "MEMORIES OF THE PAST" by MIKE FARLEKUS. Due to the length of Mike's story we will only run one story this issue. Next issue we hope to print two or three small stories from our readers. So sit back and relax, and let's take a trip down MEMORY LANE.

After reading the first six issues of "Bim Bam Boom", I started reminiscing about Rock n Roll, Rhythm and Blues and the "Good Old Days". I started thinking about the groups in their heyday, in their prime, and thinking about what if these old groups were just starting out now. I remember seeing such great groups as the Orioles, The Harptones and the Moonglows on stage at the Apollo in the heyday of Rhythm and Blues, at a time when their records were big on the charts and played on the radio every day. I remember going backstage at the Apollo and trying to meet these stars who at the time were my idols.

The earliest recollection I have is seeing Sonny Til and The Orioles for the first time in the early 50's, not knowing at that time that they would become a legend in Rhythm and Blues. They were a fabulous group.

The Apollo Theatre naturally catered to black vocal groups. They were the big thing then. They also featured lesser known groups. It was nothing to feature 10 what-have-turned-out-to-be "big" groups, all on one show.

The start of Rhythm and Blues is attributed to Alan Freed. He did more for the black vocal group than anyone else. His program was very popular and enjoyed by many.

His first Rock and Roll show was on April 12, 1955 at the Brooklyn Paramount. I remember packing a lunch and leaving my house in the Bronx at 5:30 in the morning for the long ride to the theatre. The doors opened at 9:30 A.M. and of course I had to be one of the first ones there. I waited in line for the doors to open and ran for a front row seat. The movie went on at 10 A.M. and the first stage show started at 11:30. The prices then were mornings \$.90, afternoons \$1.25 and in the evening \$1.50.

It wasn't until the 2nd show that I started a diary of the acts I saw on stage. That was September 2, 1955, also at the Brooklyn Paramount. The stars were Nappy Brown, The Flamingos, Chuck Berry, The Harptones, The Nutmegs, The Cardinals, Al Hibbler and some white groups which we won't go into now. The show was a big hit and they did 6-7 shows every day. The movie which was shown in between shows had to be omitted in order to cater to the big crowds that were trying to get in. I remember leaving after the 4th show and seeing a line around the block.

On August 12, 1955, Alan Freed made one of his rare TV appearances on the Tex (McCrory) and Jinx (Falkenburg) show. He was interviewed and spoke of this new craze that was sweeping the country. A little known fact was that Alan Freed had another radio show. It was on CBS Radio, and he featured some of the top singing groups of that era, such as the Platters and the Cleftones. It was done in a CBS studio on 52nd Street with a live audience of about 100 people. The show didn't last too long.

The next big show came on March 30th-April 9th, 1956, also at the Brooklyn Paramount. With Alan Freed were the Flamingos, the Valentines, the Royal-Tones, the Teenagers with Frankie Lyman, the Platters, the Willows and the Cleftones. It played to packed and standing room crowds.

Meanwhile, across town at the Apollo, a lesser known Disc Jockey was holding forth and giving Alan Freed some competition. His name was Tommy Smalls, better known as "Dr. Jive". His radio station was WWRL 1600. You could get good reception if the wind was right. Dr. Jive saw what Alan Freed was doing and he tried to draw not only the black crowd but the white fans that had made Alan Freed such a big hit. His first show ran from March 30th April 5th, 1956, opposite Alan's show at the Paramount. Both shows drew very well. I can remember playing hooker from school and going to the Apollo to see the Dr. Jive Revues. I knew Neil, the one-armed usher, so he used to let me in for nothing. I always sat in the first balcony front row. The Apollo is a small theatre. Holds about 2,000 people.

Dr. Jive's revue had such stars as the Moonglows, Charlie and Ray, Bo Diddley, the Buddy Griffin orchestra, Claudia Swann, the Teen Queens, the Solitaires, Sugar and Spice, Dean Barlow (who had just left the Crickets), the Fi-Tones, Brook Benton and the Schoolboys. I believe this was the superior show of the two. I went back three times to see it. The standout acts were Claudia Swann, who sang a suggestive ditty about "not selling good advice". Also the Schoolboys with their sweaters, beanies, and white bucks showed a lot of class and poise. Their "Please Say You Want Me" and "Shirley" brought down the house. The crowd wouldn't let them off the stage.

After his success with the show, Dr. Jive was quick to follow up with a revue the following week April 6th-12th, 1956. That show included all the stars from his last show plus a new group called the Heartbeats, with a fellow named Shep on lead. While singing "Crazy For You" the entire group held handkerchiefs in their hands. At the time it looked cool. Shep got married in between shows on stage, at the Apollo, Preacher and all. All who attended the show that night, also attended the wedding.

One of the big new records then was a simple little song from Connecticut called "In The Still Of The Night".

Dr. Jive was the next to have an R&B Revue. He held it at the Apollo of course in June of 1956. After his last two successes he followed them up with a great show. Some of the acts were the Flamingos, the Cadillacs, Chuck Berry, the Sensations, the Schoolboys, Robert and Johnny, LaVerne Baker, Billy Bland, the Cookies, the Jay-Hawks from the West coast, and also a new group called the Bop-Chords, who definitely needed more rehearsal, as their lead singer stopped in the middle of "Castle In The Sky" and wanted to start the song over again. They were off key.

Wedge in between these revues the Apollo featured other artists with groups such as the Diablos, who were great. The Apollo featured the Ravens at one of their shows. The voice of Jimmy Ricks still echoes in my ears as he sang "On Chapel Hill". I can still hear it.

It was rough getting backstage to meet these artists but I tried. The manager backstage was a guy named Spain, and after a few containers of coffee he let me go upstairs to visit. I remember walking into dressing room 1, first floor, first door on the right, and sitting around talking with Rudy West and Otis Williams. I also recall walking up the stairs and meeting Pookie Hudson and listening to the story of his divorce and his having to support his 3 kids. Also running into Billy Ward after the Dominoes went big time and wore tuxedos on stage. Also talking to Jerry Thrasher who is a delightful man. Ben E. King was pleasant, but he loved to swear. Clyde McPhatter was always warm to his fans.

One show I'll never forget featured Hank Ballard and the Midnighters. The supporting show was bad and everyone was waiting for Hank to come on. He came on all right but he had no voice. Laryngitis had hit him. At that he was at the height of his popularity. All we heard was the Midnighters doing harmony and the orchestra. I thought the crowd was going to tear the place down.

In August of 1956, Alan Freed had another show at the Brooklyn Paramount. By this time the craze of Rock and Roll was not as intense as in previous shows. He had Fats Domino, the Penguins, Joe Turner, the Harptones, the Teenagers, the Cleftones and the Moonglows.

Meanwhile, the groups were still turning out hits. "My Prayer", "My Hearts Desire", and "The Angels Sang".

In September of 1956, Dr. Jive's show at the Apollo had Charlie & Ray, the Mighty Clovers, the Schoolboys, the Valentines, and a new group with a skinny kid named Earl Lewis singing lead, the Channels. Man, was Earl scared. He says he still is.

In November of 1956, Dr. Jive staged another revue which featured many of the lesser known groups, The Chips, The Debutantes and an up and coming group called The Dells. The show also featured The Cadillacs, The Schoolboys and the Heartbeats.

After that show, the Apollo presented their own show and their choice of groups was very unusual. Some were odd-ball groups, but to the real R/B fan, it was the best show ever presented. The Lanes, Jimmy Jones and the Pretenders, The Joytones, The Angels (male group) and the Rhythm Jesters were on the bill.

Not to be outdone, Alan Freed's Christmas Show, Dec. 23 to 30th, 1956 was announced. By this time the quality of the shows had been watered down. The only acts worth mentioning on this show were the Moonglows, Heartbeats, Shirley and Lee and the Dells.

Came the new year and WWRL's Dr. Jive tried a comeback with another revue starting Feb. 22, 1957 at the Apollo. Chuck Willis, the Flamingos, Mickey & Sylvia, the Drifters, the Love Notes, Little Joe and the Thrillers, King Curtis, Louie Lymon and the Teenchords, the Channels and G-Clefs

LOEW'S STATE
B'WAY AT 45th ST.

ON STAGE

RADIO STATION
WOV'S
GROOVY
ACE

JOCKO
AND HIS
ROCKET SHIP
ROCK 'N' ROLL
REVUE

featuring
THE DIAMONDS
"LITTLE DARLIN"

MICKEY AND SYLVIA
"Love Is Strange"

THE
JIVE BOMBERS - THE
"Bad Boy" **CLOVERS**
"One Minute Julep"

LEWIS LYMAN AND THE TEENCHORDS
"I'm So Happy"

JO ANN CAMPBELL
"Come On, Baby"

PARAGONS - ELLA JOHNSON
"FLORENCE" "Gotta Go Upstairs Your Head"

THE
HEARTBEATS and OTHER
"1,000 Miles Away" **BIG ACTS**

2-BIG ROCK 'N' ROLL BANDS - 2
GOOGIE, BUDDY, RENE, JOHNSON
and THEIR ORCHESTRAS

And On Screen
FIRST N.Y. SHOWING
JOHN DEREK
in **FURY at SHOWDOWN**

were featured. The show was a big success and kept the true R/B artists on the charts. While visiting backstage, I saw the guitarist for the Drifters trying to kiss Mary Wells by the telephone on the second floor. She didn't dig it and it was a funny scene.

Alan Freed opened his show at the New York Paramount on the same day and it played to a packed house. The Platters, Nappy Brown, Ruth Brown, The Teenagers, the Cadillacs, Cleftones and Duponts featuring Little Anthony along with a mixture of Pop and Country stars were featured. On the screen was "Don't Knock the Rock".

Meanwhile a DJ named "Jocko" Henderson saw what success was being shared by the two other DJ's and decided to have a show of his own. His revue opened on April 17th. 1957 at the Leow's State in Manhattan but the show was a failure at the box office. Jocko later had very successful "Rocket Ship" shows at the Apollo.

The date is April 19th. 1957 and Alan goes back into the Brooklyn Paramount with a Rhythm and Blues and Country and Western Show. "Stars" like Buddy Knox, Jimmy Bowen, Charlie Gracie and Patsy Cline just didn't mix with the Cleftones, Harptones, Solitaires, Rosebuds, Cellos and Pearls.

On July 3rd. 1957, Alan Freed staged one of his last shows in New York at the Paramount. The crowds were big but the quality was not there. Along with the Everly Brothers and Paul Anka were the Moonglows, Lyman Brothers and the Dubs.

Dr. Jive had his last big revue at the Apollo on June 28th. 1957. It featured Charlie and Ray, the Velours, Charts, Heartbeats, Jesters, Bob-Ettes and the Sensations. A great era was coming to an end. Nearly 15 years went by in New York City before another show featuring the great Rhythm and Blues groups was presented. We are now in the great Rock Revival and I pray that it remains.

R.T.O.

(REMEMBER THOSE OLDIES)

RECORD SHOP



352 VICTORY BLVD.
STATEN ISLAND, N.Y.

10301

IN STORE **Special** 50¢

HEARTBURN - THE CRESTS

JOYRIDE - RANDY & THE RAINBOWS

STORE HOURS

MONDAY	4:30 - 8 PM	THURSDAY	4:30 - 8 PM
TUESDAY	CLOSED	FRIDAY	4:30 - 8 PM
WEDNESDAY	4:30 - 8 PM	SATURDAY	12:00 - 7 PM

SEND 50¢ FOR R.T.O. MAGAZINE CONTAINING A LIST OF OVER 1000 OLDIES FOR SALE. ELVIS PRESLEY AND OLD TOWN DISCOGRAPHIES. PLUS MORE!

MAKE CHECKS PAYABLE TO JOHN GRECO

KING OF THE ROCK 'N' ROLLERS
ALAN FREED
AND HIS
Rock 'n' Roll
HOLIDAY

IN PERSON
STAGE
SHOW

COUNT BASIE AND HIS ORCH.
Featuring **JOE WILLIAMS** "Every Day"

LA VERN BAKER "Play It Fair" "Tweedle Dee"
THE CHUCKLES "Times Two" "I Love You"
THE CADILLACS "Speedoo"
THE VALENTINES "Bow Tie" "Lily Mae Belle"
BONNIE SISTERS "Cry-Baby"

BOYD BENNETT
and THE ROCKETS
"Seventeen" "My Boy Flaming"

PLUS on SCREEN: FIRST N.Y. SHOWING!
On the trail of those **CRAZY HOT ROCKS!**
LED GORCEY HUNTZ HALL the Bowery Boys

THE HEARTBEATS "Crazy For You"
GLORIA MANN "Teenage Prayer"
DON CHERRY "Band of Gold"
SAM "THE MAN" TAYLOR

THE WRENS
BIG AL SEARS

EXTRA ADDED ATTRACTION!
DIG THAT URANIUM

DOORS OPEN 9 A.M. - CONTINUOUS ALL DAY - LATE SHOWS NIGHTLY

SKOURAS • IN MANHATTAN
ACADEMY
E. 14 ST. & 3rd AVE. • GR 7-9653
TODAY! THRU MON. JAN. 2

REAL TRUE RICH GOLDEN

HARMONY



CATAMOUNT LP 903

FEATURING: WHAT'S EASY FOR ONE IS HARD FOR TWO, GHOST RIDERS IN THE SKY, LEND ME, CANADIAN SUNSET, MY HERO, FLINTSTONES, THREE LITTLE WORDS, I'LL NEVER LET YOU GO, I NEED YOUR LOVE, ZING WENT THE STRINGS, THE ROSE & DANNY BOY.

AVAILABLE AT YOUR LOCAL

RECORD SHOP

A CATAMOUNT SKYDISC VENTURE



"Little" BUTCHIE SAUNDERS

RALPH M. NEWMAN

There can be nobody who went to high school during the late 1950's who doesn't remember "Peppermint Stick" by the Elchords. It was the first record played at virtually every party, the record which had everyone giggling in the halls between periods, and the record which made everyone turn up the radio to see if he really said "those words". Did he or didn't he? Bim Bam Boom finally puts the question to rest by virtue of an interview with the lead singer of The Elchords, Butch Saunders.

Butch is originally from Newark, New Jersey, where he makes his home to this day. Around 1957, when he was 14 years old, he was dividing his time between Newark and Harlem, where his grandmother lived. Like every other kid who could sing, he was spending 90% of his time hitting street corner harmony in both places, and he doesn't remember singing with anyone of particular note. Although he has vague recollections of Pearl McKinnon and The Kodaks on the streets of New Jersey, he, at his age, was of course most influenced by Frankie Lymon and The Teenagers who were then at their peak. (Ed. note: Pearl also derived her sound from Frankie, whom she admired very much). During one of Alan Freed's shows at the Paramount, Butch managed to talk his way back-stage to speak to Alan, who told him to come around if he ever wanted to record. This he did, and after Alan heard him sing, he told him that the man who would hear him next would be George Goldner, who had, among others, Frankie Lymon. Butch was infringing too much on Frankie's sound, Alan felt, and George would not be amenable to setting up competition within his own ranks. Butch, left to his own devices, contacted Robert Banks, who was then producing gospel acts for Savoy. Bob Banks had a friend named Al Tate who was just in the process of forming a new label called Good records, and Bob suggested that Butch get himself a group and audition for it. The group was, of course, The Elchords, and it consisted of Ronald Talbert, 2nd tenor, David Ballot, bass, a fellow whom Butch remembers only as Larry, baritone and Butch doing lead. They were just what the proverbial dector ordered, for Good records was seeking a Frankie Lymon type group. Al Tate gave them two songs in that vein, "PEPPERMINT STICK" and "GEE I'M IN LOVE", and a session was set up. The record was actually done in a store front in Harlem, backed up by a three piece combo. During the session, it was decided that something should be added to make it somewhat unusual since it was so close to the Lymon sound. Tate had them sing the line "eat my stick" in the ambiguous fashion which made the record famous, for he felt, and apparently correctly, that the idea of such a young kid appearing to sing an off-color lyric would sell records. "PEPPERMINT STICK" was quite successful, and it became a two sided hit in that many stations were banning it and playing the other side. Butch is one of few of the fifties artists who isn't complaining too loudly about his royalties, for he feels that he got most of his money, although not all. In any event, this was a record which was very difficult to follow up, and Good felt that they didn't have the resources to do it. In addition, there were difficulties within the group, since Ronald Talbert wanted to take over lead, and The Elchords ceased to be.



Back to the street corners for Butch, where he was discovered by Ted Lewis' "shadow", who took him to Al Silver's Herald-Ember label. Al felt he had a monster here, and signed him immediately. Two records were released on Herald (see discography below), but neither sold very well. Although Al sincerely believed in Butch as a talent, he did not feel that he could keep an artist such as him supplied with hit material, and he released Butch from his contract. (see Issue #6, Bim Bam Boom for Al Silver Story and further details.) Now he was faced with the problem of interesting another company in his sound, and this was a large problem since there were so many high-tenor-lead kid groups who were already established. Butch thought he would give George Goldner a try, in spite of Alan Freed's advice, and he wound up meeting with Richard Barrett. Once again he was told that Goldner did not need another Lymon type artist, and once again a friend told him of a label which was seeking that sound. This turned out to be a company called Angletone, which was headquartered in the CBS building on Broadway. Angletone had a group called the Vels, and for the purpose of the session Butch was thrown together with this group which he never saw before or after the actual recording date. The sole release for the label, by Butch and the Vels, was "SOMETIMES LITTLE GIRL" backed with a lyrically modified version of "OVER THE RAINBOW". This generated very modest sales, and this company, also faced with the problem of providing material, released him. At this point, Butch's type of sound was beginning to fade, and rather than fight it, he tried his hand as a songwriter. Nothing was ever released in his name, since he needed money and was selling his songs outright for outrageously low figures. Butch maintains that "I CRIED A TEAR" by Laverne Baker was actually a re-write of a song which he sold to Atlantic for \$100! At any rate, he saw that this was no life for him, and he quit music altogether, all the while saving some money for the day when he could make his own recordings. That day came in 1963, and Butch formed a label called Love Records (no connection with the West Coast label which had Cozy Cole). He dropped his stage name and recorded under his actual name, John L. Brown, but this release, which was to be the only one, had no activity. Back to work he went to save more money, and, in 1970, he decided to give it another try. Another label was formed, Like It Is, and another record was released. Unfortunately, it was similarly unsuccessful.

Today, John L. Brown, professionally known as Butch Saunders, is a partner with Nate Johnson (a noted contemporary R&B producer) in his own record shop, Like It Is Records, on Springfield Avenue in Newark. What does he hope to do in the future? You guessed it. Save enough money to make another record! (Best of luck, Butch, from the staff of BBB)

DISCOGRAPHY

- GOOD:** The Elchords featuring Little Butchie Saunders
544 Peppermint Stick (544)/
Gee I'm In Love (545)
- HERALD:** Little Butchie Saunders
485 Lindy Lou (1270) /
Rock "n" Roll Indian Dance (1271)
491 Great Big Heart (1292) /
I Wanna Holler (1291)
- ANGLE-TONE:** Butch & The Vels
535 Sometimes Little Girl (535-3)
535 Over The Rainbow (535-2)
- LOVE:** John L. Brown
My Love () / Hey Girl ()
- LIKE IT IS:** John L. Brown
I'm Losing You () /
Sweet Young Love ()
- (Unreleased) Love Love Love

Tony Passalacqua

And "the"

FASCINATORS



Through the revival of 50's sounds in the New York area and the country in general, there has grown an interest in the history of the groups which created these sounds. Many of these groups have, of course, come to the forefront during the last few years, and virtually everything is known about them. One of the most requested groups as of late, and one about whom many questions were asked for which there were no answers, is The Fascinators. Their records continue to sell in phenomenal numbers yet no one has remembered seeing the group during the last 10 - 12 years. In fact, when they were recently being sought to do a rock revival show, nobody was initially found and the entire group was presumed to have died! Bim Bam Boom is happy to dispell these rumors through an interview with Anthony Passalacqua, the original lead singer and principal writer for The Fascinators, who has recently reform-ed the group.

By - Ralph M. Newman

The embryonic stage of this group is virtually identical to that of most of the other groups of the 50's. The scene is the street-corners of the Ridgewood-Bedford Stuyvessant section of Brooklyn, where groups were to be found everywhere hitting harmony. As Tony (Passalacqua) put it, "One day the smoke cleared, and there we were!" Five people, all of whom had sung with other street groups, but never recorded, found that they sounded very good together and called themselves The Fascinators. The original five members were Tony, lead, Angelo La Grecca, baritone, Nick Trivatto, tenor, Ed Wheeler, Tenor and George Cernacek, bass. Interestingly, the bass was not a bass at all but a tenor, and the conversion first came about when the group discovered that they had three tenors and no bass. George enjoyed his newly found role, although he occasionally had to smoke cigars before appearances or record sessions in order to deepen his voice! Another group from this area was The Clusters, who later hit with the Tee Gee recording of "Darling Can't You Tell". The Fascinators and The Clusters were quite friendly and wound up doing the neighborhood gigs together, and through these gigs, the Fascinators rapidly developed a reputation as the strongest group in the area. They received offers from several record labels, but it was their manager, Jim Fererri, who directed them to Capitol, since he had connections there. Capitol wanted to sign Tony as a single artist, but he insisted that he would not sign without the group, and, thusly, The Fascinators were signed. Manny Kellm, director of A&R, listened to their original material and decided they had enough for a session, and he proceeded to set one up. Tony compares this session to a Hollywood opening, for when the group arrived, they were greeted by label executives, photographers, and a rather heavy complement of musicians. Among those whom Tony can recall are Big Al Sears and King Curtis on sax, Panama Francis (from the Count Basie band) on drums, and the arranger was Sid Bass who had done virtually every side by The Orioles. As we trace Tony's career, you will see that he has been present at countless recording sessions with some of the biggest names, but he states that he never again went to a session such as the first one at Capitol. At any rate, out of this session came four sides, and, on September 20, 1958, the first two were released: "CHAPEL BELLS"/"I WONDER WHO". Although this record was not really a big national hit, it was a monster in several local areas, especially New York. Not unsurprisingly, it got a lot of R&B play, for it is indeed a very black sounding record. This, in addition to the pop play, kept the record selling well for a considerable length of time, and it wasn't until six months later that Capitol released the other two sides done at the initial session, "WHO DO YOU THINK YOU ARE" b/w "COME TO PARADISE". Again,



CHAPEL BELLS

By
Anthony Passalacqua

this was at best a local hit, and Capitol sat it out for an even longer period before releasing the third and final record, "OH ROSEMARIE" b/w "FRIED CHICKEN AND MAC-ARONIE". This was the least popular in terms of record sales, but, according to Tony, the most requested at live appearances, and the record is today the hardest of the three to find, selling in excess of \$20 per copy. An interesting fact about "FRIED CHICKEN" is that each of the five members of the group sang lead in turn, and Tony filled in for each man in the background while he was doing lead. This was before the days of multiple tracks and over-dubbing, and Tony describes this session as "musical chairs", since each man had to run up to the mike to do lead while the others rotated in the background. In any event, this marked the end of the Fascinators' Capitol recording career, and, indeed, the end of The Fascinators. The problems were manifold; firstly, one of the members of the group had a personal problem which ultimately led to pressure from label executives. Secondly, as exciting as it was for the group to be with Capitol, for this was certainly one of the world's major labels, it was not the right label for this group. Capitol was a middle-of-the-road label, and with the sole exception of the Five Keys, there were no popular R&R or R&B acts on the roster. Even the sides which the Keys did for them were on the soft side, and the earlier sides by the Cheers, considered by some to be a rock act, were definitely pop. It wasn't until later, when the label hit with Gene Vincent, that the tide was to turn. At any rate, because of the policy existent at the time The Fascinators were there, the records, which were basically good R&B performances, were mixed as watered-down pop songs, and, even after they were released, were not really pushed. Although they went through the motions, Capitol was not going to tarnish its image as a label which would not lower itself to releasing rock records. It was odd, to say the least, that after displaying this attitude, Capitol would, on March 13, 1961, issue the following press release: "The Fascinators

collectors' item, "CHAPEL BELLS", will be re-released on or about March 20, 1961, through the efforts of disc jockey Allen Fredericks of Radio Station WHOM in New York. The original release was two and one half years ago, and this marks the first time in history that a major record company has made a re-release in this manner. We recently interviewed the lead singer, Tony Passalacqua's, parents Mr. & Mrs. Anthony Passalacqua. They told me that they were taken completely by surprise when the Fascinators' manager, Jim Ferreri, broke the good news that Capitol's A&R manager, Manny Kellern, will re-release "CHAPEL BELLS" since this collectors' item is in great demand. He also said that this will be a national release."

The record once again received extensive airplay, and won one of Murray The K's contests as the most requested record. It made a good showing on the national charts, and it has continued to sell well ever since. (Ed.note: the record was re-released several times in the following years, most recently on the Starline series, backed with "WHO DO YOU THINK YOU ARE".)

In the meantime, however, the group had become completely disillusioned with the entire scene and had disbanded, and, with the exception of Tony, was never to record again. Tony had changed his name to Tony Richards, and with a group called the Twilights, was now represented by a record entitled "PLEASE BELIEVE IN ME" on the Colpix label. This came about as follows: After the break-up of The Fascinators, Tony was back on the street corners singing, this time with the Clusters, who had also disbanded as a recording group. He was contacted by Kay Twomey, a songwriter of some note, who wanted to handle his career as a solo artist; she had heard him with The Fascinators and felt he had great potential. Kay took Tony to Irwin Schuster at Trinity Music (a major music publishing company which would later be bought by Bobby Darin; Irwin Schuster is now the head of the professional staff at Screen Gems Music, one of today's leading popular music publishers). Irwin felt that Tony was not dynamic enough, dynamic in the Jackie Wilson sense. When Tony said that he could sing like Mr. Wilson and then some, he was asked to prove it. He returned as a member of the Twilights, a newly formed group consisting of two of the original Clusters and one of their cousins. The Twilights Jackie Wilson-ed Irwin to death, and he took them in to cut one of Tony's songs, "PLEASE BELIEVE IN ME". Irwin placed it with Colpix, but little did anyone realize that the artists would be billed as the Twilights featuring Tony Richards. Plagued with the ego-trip problem which has destroyed so many of today's groups, The Twilights, along with their first and last record, faded into history. Irwin, not to be out-done, went with Tony as a single artist, and the result was a Colpix release, approximately six months later, entitled "SHOUT MY NAME". This did absolutely nothing, and the only distinction it has is that it is the second Jeff Barry song ever recorded ("TELL LAURA I LOVE HER" was the first); Jeff Barry became one of the outstanding writers and producers of the 60's and 70's, and to this day he is virtually never absent from the charts. Everyone was becoming rather disenchanted with Colpix, for everything was being neglected to the exclusion of "BLUE MOON", a then number one record by The Marcells, and it was decided that a change was in order. While they were sitting around deciding what that change would be, the phone rang (at Trinity), and at the other end was a songwriter who had picked the number out of the book while looking for a publisher. Irwin asked him to come up, and the writer played his song, "CARAVAN OF LONELY MEN". All concerned agreed that this was a good song, although it needed some fixing, which Irwin and Jeff Barry proceeded to do. It was further decided that this would be Tony's next record, and Jeff went on to produce his first record, "CARAVAN OF LONELY MEN" by Tony Richards. This was sold to Carlton, but unfortunately at a time when its owner, Joe Carlton, was contemplating the idea of folding. Although he had several hits with such artists as Jack Scott, The Chantels and Anita Bryant, the label was not doing well and it was with reluct-

REMEMBER!!!

"CHAPEL BELLS" - "I WONDER WHO"
"WHO DO YOU THINK YOU ARE"
"COME TO PARADISE"

ance that they released "CARAVAN". In spite of good trade reaction and wide spread airplay, the record and the label met a common fate. Tony was free once again, and he was asked by Bernie Lawrence (brother of Steve Lawrence) to record for Canadian American. Lawrence was director of A&R there, and the label was hot with "DON'T BET MONEY HONEY" by Linda Scott and "SLEEPWALK" by Santo and Johnny. Hopes were high, and in the interest of a new image, Tony underwent another name change to Tony Mitchell. The first record for the new label was another Jeff Barry composition, "A MILLION DRUMS", on which Tony was backed by The Angels, and the "B" side was "CANDLE IN THE WIND", on which the background was done by Malcolm Dodds & The Tunedrops. The latter group had faded into obscurity since their earlier hits and were sustaining themselves by doing studio work; The Angels had cooled off since their hit with "TILL", and it was only one month prior to the release of "MY BOY-FRIEND'S BACK", their biggest hit, that they worked with Tony. "A MILLION DRUMS" was the ABC Pick Hit Of The Week, where it received saturation airplay, but all this accomplished was to generate a cover version by Jimmy Clanton. Neither record did well domestically, but Tony's version was a hit in South America and Brussels! As a result, promoters came to this country to bring Tony back to tour, but, on the way to the airport, Tony got a flat tire and never made it. (That's show biz!) To add to his problems, he was with another label which was about to dissolve, and two releases later, Tony was shopping once more.

It was not until 1967 that he was to connect again, when Jeff Barry, now writing with Ellie Greenwich, was working in conjunction with Lieber and Stoller. This resulted in one record for Atco, which was not successful. Also at this time, Tony was helping out a group called the Dedications. They were plagued with an unreliable lead, who would not show up for appearances more often than he would, and Tony was asked to sit in. So well did this work out that the group took him on permanently, and they re-formed as The Soul Survivors. Tony performed with them for a period, although they never made any recordings, and, as luck would have it, he left the group six months before they were to hit with two huge successive national hits, "EXPRESSWAY TO YOUR HEART" and "EXPLOSION IN MY SOUL", both on the Crimson label. Following came several years of doing nothing but background work, with which Tony was thoroughly dissatisfied. Once again, he sought out his old friend Jeff Barry, who had hit with one of the all-time phenomena, The Archies. This time, Tony was informed that he wasn't needed, and he lapsed into a period of total disenchantment with the music business. Now his name was being heard on the nation's radios in a slightly different vein: "Come down and see Anthony Passalacqua and his famous Double A Fuel dragster". After two years in the racing game, he realized music was still in his blood, and he bit the bullet and gave Jeff Barry another call. By now, Jeff was having trouble with The Archies, which was a studio group, and Tony was invited to join. As a result, he is heard on the group's last major hit, "WHO'S YOUR BABY". After this, The Archies became literally too hot to handle, and in the midst of all the principals in the property fighting for the largest piece of the pie, the group was destroyed. Tony went on to make one last record for Ellie Greenwich, Jeff Barry's ex-partner gone independent, but to no avail. This brings us to the present, and, as mentioned before, Tony has re-formed The Fascinators. You will be seeing many new records by them, both never before released material from the 50's and sounds recorded today. The Fascinators are back, and this time to stay!

We talked at great length with Tony about his general thoughts and impressions of the 50's, for here is a man who lived through the glamor as well as the disillusionment of it all. Overall, he has warm feelings for the period, for he feels that he learned then everything which he knows about music. He always was, and still is, a lover of black harmony, and this was a rare period which allowed a young Italian boy to worship the black stars of the day, to get out there on the street and sing with them, and to be ultimately accepted in that vein himself. All was not glitter, however, and Tony has several regrets. The biggest, undoubtedly, is the fact that The Fascinators signed with Capitol, especially in light of the fact that the group got offers from such labels as Herald-Ember, Gone-End and Winley. Although it will never be known, Tony has the distinct feeling that things would probably have gone quite differently. These were all R&B oriented labels, and the group would never have been "swept under the rug" Capitol style, to the extent that they were never booked on a national tour. Outside of a few appearances with Paul Sherman, WINS' "Crown Prince Of Rock 'N' Roll," the group received absolutely no assistance with the promotion of their records. To add insult to injury, we have, once again, the classic outcry about the lack of royalties. Tony maintains that out of all the records, he received a statement for only one of them, in the amount of \$6.00; that was for one of the records of himself as a single artist, and The Fascinators never received a dime.

He also recalls that the lack of royalties did not extend merely to recordings, and that most of the acts were doing the big rock shows for free to push their records. In addition, he feels that payola was very much a reality and an overwhelming factor in determining whether or not you had a hit. Apparently, for instance, it was standard practice for a group to have to pay to appear on the major television shows, instead of the reverse! During the later days, when the rules were tightened and it was mandatory for checks to be issued to acts per union scale, the acts had to surrender a check before the performance which was larger than the one which they would receive after!

We touched on many other things, mostly on Tony's memories of other groups of the era. He remembers particularly the day when he first met Dion and The Belmonts, who had just released a song called "I WONDER WHY". Dion told him that he was scheduled to appear on Jocko's Rocket Ship Show, and that this would help get the record off the ground. Did it ever! A few Peter Tripp spins later, and the record was number one. This was a music business which was diametrically opposed to what is happening today. That was an era when a writer could walk down Broadway, come up with what he thought was a great idea, run into the nearest studio right then and there and cut it, and Alan Freed was playing his dub that night. It was also an era, when a disc jockey, if he genuinely liked a record, would play it over and over and create an overnight hit.

Finally, we discussed the new found acceptance of The Fascinators. During a recent poll conducted by WPIX-FM in New York, the group finished very close to the top of the list of the favorite "Oldies", and it was the flood of mail received by the station which prompted Rock Magazine to have them headline a revival show. Although Tony has always been a great believer in recognition, and has always questioned the lack of it which The Fascinators received, he is totally baffled by what is happening now. Says Tony, "It's fascinating!"

- DISCOGRAPHY -

- CAPITOL:** "FASCINATORS"
- 4053 Chapel Bells (22317)
I Wonder Who (22320)
- 4137 Who Do You Think You Are (22318)
Come To Paradise (22319)
- 4247 Oh Rosemarie (22781)
Fried Chicken & Macaronie (22782)
- Unreleased Recess () Teenage Wedding ()
- COLPIX:** "TONY RICHARDS"
- 178 Please Believe In Me (L09W4161)
Paper Boy (L09W4162)
- 199 Shout My Name (L09W4793)
Summer Is Coming (L09W4794)
- CARLTON:** "TONY RICHARDS"
- 572 Caravan Of Lonely Men (CRC957)
Wind Up Toy (CRC958)
- CAN AM:** "TONY MITCHELL"
- 157 Million Drums (6109)
Candle In The Wind (6061)
- 162 Ponchinello (6108)
Write Me A Letter (6062)
- ATCO:** "TONY MITCHELL"
- (?) Spring Fever () / (?)
- BELL:** "DEFINITIVE ROCK CHORALE
featuring TONY PASS"
- 889 Let Me Be Forever (9546BW)
I Hear The Grass Singing (9545BW)



"I DON'T STAND A GHOST OF A CHANCE"

- STAN KRAUSE -

It all started in the early 1950's The three top vocal groups in Westchester County were the Vestelles (Decca), consisting of Darnell Jessamay, Gloria Jackson, Bunny Brown, Barbara Fork, and Barbara Cochran. The Bell-Tones, an inter-racial group consisting of Richie Pettagano, Paul Fernandez, Billy Lee, Joe Raguso and Al Brandon. The Five Sounds made up of Joe Ruff, Leon Carter, Doc Robinson, William Riley and Charles Blakely.

The Vestelles released the recording "Come Home", after which they did many one nighters and local shows. The group disbanded as so many female groups do because of marriage, baby carriages, etc. Meanwhile, The Bell-Tones had the record "Merengue" b/w "I Love You My Darling" on the Scatt label. They toured Washington doing the Milt Carban show on WTTG, Channel 5 with the Diamonds, Virginia with the U.S.O. and many record hops but couldn't make the big time. The Five Sounds were on the move when military service stepped in.

After a few years passed Al Brandon and Darnell Jessamay solicited the services of James Roberts, a vocal coach of an acappella chair and they formed the group Darnell And The Dreams with Levi Roberts and Robert DeBerry. The side, "The Day Before Yesterday" on the Cousins label, unfortunately was released at a bad time when the good rich group sound was on the way out and the English sound was on the way in.

After a few years had passed, Darnell's mother was giving a dance and asked if it would be possible to get a few songs together for the dance. Darnell, Al and James added Leon Carter to the group; the night was a success. The group which now was called 3+1 decided to stick. When hearing of an acappella show with a recording contract as the prize the group added - Joe Ruff for reinforcement.

They were never able to appear at the show due to lack of time. It was then that they happened to met Stan Krause and Skip Jackson who now bring you the Metro-liners featuring Darnell Jessamay.

We are proud to announce, by arrangement
with Jubilee Records the release of

THE
HEART
SPINNERS **THE ORIGINAL**
STORMY
WEATHER
b/w **SLEEPY COWBOY**

WITH
THEIR
NEW
SMASH
HIT

CRY LIKE I CRIED
—
THAT'S MY GIRL

BIM BAM BOOM
108

send \$1.00 +.50¢
postage
and
handling

Bim Bam Boom
P.O. Box 146
Brooklyn, N.Y. 11223

THE FIVE
SHARPS

originally released
as Jubilee 5104

NOW
BIM
BAM
BOOM

103

SEND \$2.00

PLUS 50c

POSTAGE

&

HANDLING

NOW
the
FASCINATORS
Return With

2 un-released pre Capitol sides

FORGIVE ME (MY DARLING)

b/w
OH, ROSEMARIE

BIM BAM BOOM
110

send \$1.00 for each record +.50¢ for postage and handling

A WAY OF LIFE

What really makes up an R&B group? A lot of things, sure, but unfortunately, not very much. I know, you think I've gone crazy, but hang on for a few paragraphs before you hand in your verdict. The way we really know groups is through their recordings. You may have seen a group a dozen times in person, but you probably listened to them a thousand times or more, and that recording, or recordings, is basically what prompted you to want to see them in person in the first place. In many cases a group's entire "image" may have come from as little as two recordings, and they may have been done in as little as an hour in a recording studio. (Not only that, many of the qualities you like about the record may have been added, or enhanced before the record was "mastered", and without any member of the group being present.) If there was some "over-dubbing" done, then you may have a five man group doing a recording with ten voices, and even more distracting is the fact that the "over-dub" may have been done by a non-member. It's very hard to really connect the recording with the actual group, and the only thing that saves many groups on stage, is the fact that the "act" and the band cause enough excitement to cover or cloud your mind to any flaws. (I've listened to recordings of what I swore were great performances, only to find that without the visual aids and the crowd mood, it was actually a sloppy, off-key, and generally shoddy presentation at best.) The worst thing is the constant change in personnel, so you don't know what group you really are seeing, let alone which records are really that group as such. (Awhile ago someone wanted to present all the members of the original Drifters in concert. They were happy to see that they had a totally full theatre, until they realized that there were no ticket buying customers, but a theatre full to overflowing with members of "The Drifters". If all of The Flamingos came to see the show, it would have been standing room only!) The reason for this rather odd situation is simple. The public, the real public, that makes or breaks the big acts, simply doesn't know who is in a group, and they don't care. They know that Dion sang lead with The Belmonts for awhile, but only because he got lead billing. The handful of people who know the difference wouldn't keep you in business for more than a week, for it's the thousands, and hundreds of thousands, that make the thing really tick, like it or not.

I was walking on Broadway, a few years ago, when I spotted Herbert Reed, of the original Platters, at a lunch room counter with a lovely lady. I went in, and introduced myself as a long standing fan of The Platters, and he was quite nice to me. (As it worked out, the girl was just becoming a member of the group, and can be seen on several Musicor covers.) He told me that they were rehearsing upstairs, (1697 Broadway), with a gospel group, and one of the old Flamingos. The "Flamingo" turned out to be Nate Nelson, who as you should know, joined The Platters for quite awhile. I asked about Tony Williams, which I confess, was 3/4 of my reason for stopping there in the first place. He passed it off easily with, "He wanted to leave the group, so when he did, we got another lead". This was true, but I was floored at this type of "group logic" being applied to the voice that thrilled millions around the globe, not to mention re-arranging my head several times from 1955 to 1961. What I mean by "group logic" is just that all groups have the same attitude about other members, so that when one leaves, they replace he or she with yet another, who may again be replaced by someone else. I've known at least thirty good groups, probably more like fifty, and they all are the same on this point, but I still wasn't up to hearing it applied to the magical tones of Tony Williams.

From my work with The Shells, I saw five different leads come and go, but always there was a very good reason, and yet, it still bothered me. (Can you see Brook Benton suddenly decided to change his name to O.C. Smith? Well, I love so many of these "group sounds", that the thought of a change really messed me up.) Richard Blandon has often told me about travelling with The Dubs in the latter fifties, and one of his stories includes their going on the road in two cars, so if there was a serious, or fatal accident with one of the cars, "The Dubs" would still make the show. To this I always reply, "But Richard, if it was, God forbid, your car, then what would The Dubs be without you?" Richard has seen so many groups change lead, and seen much back-ground change in The Dubs, that he used to be surprised by my question. (Lately, he is apt to agree, but very modestly.) Speaking of changes, if The Dubs are one of your favorite groups, then which group? Really, you like the over-all sound, and the lead vocals, because there were different members on each of their better known recordings. This gets right back to my opening line about "not much" in a group, because if you take a substantial lead voice and add four new qualified voices behind him, you have "the group", although not actually the group. (This can be demonstrated recently by Rudy West's new "Five Keys"). This list is endless, believe it, but here's one to top it off, and to give credit where it's due, it was told to me by Kenny, of Jay And The Americans. I won't name the group, (It's not The Americans), but a white group from the era of 1959-61, who are liked by almost all phases of record buyers, they had Paul Simon doing the false notes on one of their recordings. (No, not Tom And Jerry, a real New York City "group".)



Wayne

Stierle

Many times you are actually taken by a sound, and make the mistake of totally giving the credit to one group, when in fact, the credit may belong to over twenty various singers. It is also true that producers, arrangers, and song writers have been the main reason for the "sound" staying intact, and many times the group itself fought for an unpopular change, that would have turned you away from them. Few groups really relate to what "their public" actually wants, and because they may have been cheated out of royalties, they may not really be aware that they do have "an image". A perfect example of a group who scored with a magnificent "total" sound was The Castelles, who recorded their material almost completely, at the same time. The Castelles have a sound, a shimmering beauty, an almost hypnotic quality, but if they had continued recording for five or six years, it is almost even money that there would have been drastic changes, and they would have "up-dated" to meet the demands of 1958, as well as undergone personnel changes. (It would have taken a manager, or label owner, to get them to maintain that certain sound, and like most groups, they may have even switched leads at some time. Can you imagine a different lead? If you can replace Tony, you can replace George, but only in reality, never in our memories.)

Try to give the credit where it is due, if you can manage to figure that out, for it is at times impossible. Remember also, that the obscure R&B group with that certain style you may like, didn't set out to be obscure. They wanted to be big stars, like The Platters, Orioles, etc., and if they knew how obscure and muffled their sound was, they would have changed pretty fast. They didn't record for "Collectors" shelves, but for a shot at the national scene, the "big time".....And if it all blows up and goes to Hell, I can still see us sitting on a bed in some motel, just listening to the stories we can tell!!

FRI. NITE 2 A.M.



**NEW YORK ROCK EXPRESS
BOB EDDY AT THE THROTTLE**

WHBI-FM

105.9

Sweet Home CHICAGO

- - Cary Baker - -

Music on the streets is unfortunately a long lost art form that was indeed a memorable part of the good old days. Street corners in major cities were alive with harmony. In Chicago, this culture of street music is far from dead. A stroll through the famed Maxwell Street Market on any warm Sunday reveals this.

First a geography lesson for those unfamiliar with Chicago's layout. The city is divided into "sides"--North, South and West. One can't travel too far East without getting awfully wet! Anyway, the South and West sides are largely black as of the 70's. Various other ethnic neighborhoods exist throughout the city, but Chicagoans seem to stay in their given grottos. An area that attracts several Chicagoans due to its central location is the Near South-west side, where Maxwell Street is located. Just southwest of downtown Chicago, near the University of Illinois Circle Campus, the Dan Ryan Expressway, trains, busses, and almost a commonground for South and West siders, Maxwell Street occupies almost a square mile.

During the week, Maxwell Street Market is barren, deserted, and extremely dirty and run-down. Litter from the famous Sunday market piles up from week to week. Little can be done to rehabilitate Maxwell, as it's a quite rough neighborhood. But on Sunday, it comes alive with street sellers, booths, preachers, spiritual advisors, hot goods, a mess of cars, and a concentration of merchants and customers. Merchants are black, Jewish, Italian, Spanish, young, old, kind, gruff--all co-existing within a square mile junkyard. You can buy old vocal group or blues 45's and 78's for a dime for twelve, if you look hard! You can buy 8-track tapes that may have "walked out" of a warehouse, for next to nothing. Watches, jewelry, cologne, posters, used furniture, musical instruments, Polish sausages, barbecued ribs, and copies of Muhammad Speaks are among the goods available. But there's a lot of music lined up against buildings, on street corners, in vacant lots, and sometimes right in the middle of the street.

Maxwell Street music has thrived since the late 40's, when such blues artists as Little Walter, Johnny Young, and Jimmy Rogers were frequently seen. But there were a few blues artists even in the 30's, when Maxwell was a respectable business district. Names like Daddy Stovepipe and Arvella Gray might not ring a bell, but others like Arthur (Big Boy) Crudup, were all among the artists one could have seen forty years ago.

Arvella Gray, of the artists still alive, has been playing on Maxwell Street the longest. Blind for over 40 years, Gray has roamed the market area with a metal guitar strapped on his back, playing "John Henry" and other work songs and blues whenever a sizeable crowd accumulates. Gray recalls that he used to be able to sleep at theatres on Maxwell for 6¢ a night, and crime was a lot less back in the 40's and 50's. He released three 45's on his own Gray label featuring his songs and his slide guitar, which he'd sell to his audience. Today, his guitar is battered and worn. Arvella has a lot less energy, but no less enthusiasm for his music. He's never let his handicap of blindness and a loss of two fingers stop him from presenting an entertaining and historic program of songs. Seeing that Gray, a man in his 60's, has little time left, it would be a grand gesture to record his music right on Maxwell so that generations of music can hear "what it was like way back when". And he's told me that this is his only desire at this point. How can this request remain unfulfilled??

On the corner of 14th Street and Newberry Street, there's a small grocery store, that seems to attract few customers during the week. On Sundays, it hires extra help to accommodate the dozens and dozens of people that come to hear guitarist Blind Jim Brewer and his band. Brewer is a fine and talented guitarist, who can play everything from vintage Mississippi blues to rock, at age 57. He appears usually with either his wife Fannie at the mike, or a gal who looks much like Shirley Chisholm, plus several tambourine shakers who come week after week to enjoy Brewer's fast, good time music. Whereas Arvella plays a metal, acoustic guitar in a highly primitive style, Brewer is an accomplished musician, capable of entertaining everybody from Maxwell Street regulars to those who frequent predominantly white coffeehouses on Thursday nights. At coffeehouses, Brewer plays a folk guitar, and sings rootsy folk blues. On Maxwell, he really swings on a Fender Telecaster, sounding like a cross between Wes Montgomery and Chuck Berry! He even has an electronic rhythm machine that sounds something like a coffeepot, which adds "pop" to Brewer's googies. You can sit around on the grocery store steps and dig Brewer's diverse repertoire. The female singers he hires have a lot of drive, and with the proper orchestration and overproduction could possible hit the soul charts. But let's not think pessimistically. Brewer is a large black man, blind from birth, crewcutted, but with a big, wide unmatched smile across his face, showing that he really and truly digs what he's there to do.



On Halsted Street, Chicago's longest and most sociological street which along its ray of ethnic neighborhood passes thru Maxwell, is the religious portion of Maxwell. Here the well-groomed, extra polite Muslims peddle their paper ("it's the truth, brother, only 20¢!"). And here a group of gospel/folk artists set up, and play, passing the cup, of course. Street Evangelists rowdy their way down Halsted, reassuring shoppers that "you don't know what's gonna happen when you leave this area". So why not stop in your tracks and pray along with the preacher, for only 50¢? A couple of old ladies sit on a doorstep at Halsted near Roosevelt Road, singing to the raw accompaniment of a tambourine. That's the blues!

But Maxwell Street itself, a four-block-long stretch, the street that the famed Mrs. O'Leary and her cow lived on, has the hottest time for music lovers. There used to be maybe six bands at a time perched along the buildings and in lots. The city has been trying to stifle live street music, claiming that it disturbs the businessmen and the customers, and that it's not reflective of the Great Society 1972. And that it isn't, but people still merrily bop on over to see their favorite harpist or guitarist week after week. Names of regular Maxwell R&B artists---Big John Wrencher, the one-armed harmonicist; Maxwell Street Jimmy, now a club owner, formerly a folk guitarist and beggar; Po'kchop, the washboard banger-turned-drummer, and manager of the bands; and I could go on endlessly.



But possibly the best, rockingist, boogiein'ist band on Maxwell is that of Little Pat Rushing and his 2nd guitarist Little Moose. Man, that band has the people dancing and hopping--even a one-legged old black man comes every week, on crutches, to dance! Little Pat's facial expressions put B.B. King's to shame. He looks a little like B.B., a little more like Bee Houston, a wellknown R&B guitarist with a new Arhoolie album. He puts on quite a show that has the gruffest of Maxwellians literally dancing in the streets (remember the song, and how you laughed?). Little Pat dances around, and has a special stage act of playing his bassist's bass while still strapped onto the bassist, while the bassist picks Pat's guitar, handing a harp to an audience member, and opening the floor for a free jam--generally truly puttin' on a fine street music show.

I'm usually the audience's "token whitey" when I'm watching Pat and his blues band, but it never bothers me--I'm too much into the music, as is everyone. When Little Pat passes the hat, brother watch out!

I've heard stories that there has been an R&B vocal group that roamed the Maxwell area, called The J.T.'s. Several people reply to my questions about them, "oh yeah, the J.T.'s, played here around 1957." I can't find much else. Does J.T. stand for Jewtown, Maxwell's pseudonym? It might be interesting to look into this further.

Lastly, another tie to the good old days of R&B, is the great Maxwell Record Shop, at the corner of Maxwell and Newberry. It's owned by a Jewish man of 50-something named Bernie Abrams. Though he's closing the shop shortly, he has one of the finest oldies and blues stocks to be found anywhere! And his closing sale being on guarantees great prices (25¢ a record?) on 78's, 45's and LP's. Abrams operated his own record label in 1947 called Ora-Nelle, which released two 78's--by Little Walter and Johnny Young. Walter went on to become a top selling R&B harpist on Chess/Checker, and Johnny Young, the blues mandolinist, has built up a respectable following.

Well, I've written more than I intended to, but that's Maxwell Street in a nutshell. Maxwell reeks of good honest sweat every Sunday morning. It's an entertaining museum for those like us who can afford to stroll around, record shopping and music digging now and then. But then there's the other side of the booth or bandstand. They gotta push and push and push on their day of rest if they want to be able to go to the grocery store, or have a roof over their heads.

Maxwell doesn't have long to live--the University of Illinois wants Maxwell's land, and can turn it into reserve land for their ever-expanding campus. Urban renewal has its eyes on Maxwell--The Chicago Housing Authority sees it as the perfect location for a new high-rise development. Factories have their eye out for cheap land in an excellent location. The Black Muslims are searching for land to build hospitals, and the University of Islam. But a recent article in the Chicago Daily News cited that Maxwell will remain til at least 1980. That gives us eight years, if that long. In that time, the city could outlaw street-selling, street-music, and thus eliminate the good Maxwell vibes. And there's not much use a-protestin' as the city can make good use of a mile of slums and junk, for all kinds of developments--schools, housing, what have you.

Get out to Maxwell while you can, groove, and have something to tell your grandchildren! You mean a dude could actually come up to you on the street and try to sell you a watch??? Come on, grandpa!



BY POPULAR DEMAND, THE GREATEST
ACCAPPELLA ALBUM OF ALL TIME, IS READY

ACAPPELLA SESSION WITH

SEVENTEEN
OF THE
FINEST OLDIES



THE "BABY OH BABY"
GROUP, PERFORMING
THEIR HITS, PLUS MANY
OF THE GREATEST
OLDIES IN HISTORY, IN
THEIR STYLE, AND ALL
IN ACAPPELLA!

THE SHELLS

"BABY OH BABY"

"HAPPY HOLIDAY"

"BABY, WALK ON IN"

"IF YOU WERE GONE FROM ME"

"BE SURE MY LOVE"

"ON THE OUTSIDE LOOKING IN"

"MISTY"

"THE CLOSER YOU ARE"

"LIFE IS BUT A DREAM"

"BAD GIRL"

"DREAM"(When You're Feeling Blue)

"SO FINE"

"OH WHAT A DREAM"

"THE WAY YOU DO THE THINGS
YOU DO"

"FINE LITTLE GIRL"

"I'M A HAPPY MAN"

"OOH BABY BABY"

THE FULL COST;
IS ONLY \$5.00

RECORDS
BOX 2
TOWN CENTER BRANCH
WEST ORANGE, N. J. 07052

Another part of THE CANDLELITE RECORDS Story; is #436-A&B

A PURE RED PLASTIC 78!....THE SHELLS on a CANDLELITE 78;

doing "Baby oh Baby"/"If You Were Gone From Me"; acappella!

See your local store for the first 78 r.p.m. in god knows
how long....LOWELLS MUSIC (see ad); SQUARE RECORDS (see
Stan) CLIFTON MUSIC CENTRE (In Clifton); plus: VAL SHIVELY
IN PHILLY; JIVE RECORDS IN OAKLAND; & LYNN-ART in S. MATEO

RETAIL PRICE
RETAIL SHOULD
BE: \$2.00

DON'T GET
RIPPED OFF!!



BY MAIL;
DIRECTLY:
IN OUR
SPECIAL SLEEVE
IT'S \$3.00



THE SHELLS

— Wayne Stierle

the acappella years pt-1

While the "group" sound is the real sound of New York City, only a few groups have been able to achieve a status, that allows just the mention of their name to conjure up the feelings of the fifties and sixties. The Shells are one of those choice vocal groups, and as we all know, deservedly so.

In 1960 I was still in high school, but my "partner" at the time, Donn Fileti, and myself became the first people to cause the re-issue of hundreds of "oldies", that the collectors of 1962 and up, would come to regard as "collectors items". We didn't stop at that, for whenever we found a particularly strong recording, and were able to get it re-released, we then would attempt to get air play for the record. Many of these ventures brought new life to broken-up groups, and New York hits, as well as national chart smashes. In the summer of 1960 we convinced Jim McCarthy of Johnson Records to re-issue one of our favorite songs, "Baby Oh Baby" by The Shells, (Johnson 104). Mr. McCarthy took over Johnson Records from Hiram Johnson, (Brother of the famous song writer and artist, Buddy Johnson, who Mr. McCarthy had long been associated with), and was happy to work with us. We got air-play on the song in New York, and with Alan Freed, then on the west coast. It took awhile building, but on Christmas day of 1960, "Baby Oh Baby" broke into the national top twenty across the United States. (Hitting number one in many areas). The group, semi-active, was re-formed and began working. I continued to work with them, and produced many of their recordings for Johnson Records. ("Happy Holiday", "Deep In My Heart", "Baby Walk On In", "Sweetest One", "On My Honor", "A Toast To Your Birthday", and others).

In 1962 I arranged a contract for Times Square Records which led to the purchase of many recordings, including all the acappella selections by The Nutmegs. (This had originally been my own arrangement, but at that time, I simply could not afford it, and turned it over to my closest associate at the time, "Slim" Rose.) I helped to convince "Slim" to release The Nutmegs material, despite the fact that it had no music, because as a Nutmegs fan myself, I felt that because it was the original group, it had some value. "Slim" agreed, but insisted on naming the "style", rather than simply releasing it. It seemed odd at the time, but it was a good move, for when he tagged it "Acappella" the word took on a new meaning for Rock n' Roll fans. From that point, and that point alone, acappella music, which may never have become known whatsoever, was born as a musical entity in Rock n' Roll. Although The Nutmegs material was only practice tapes, the acappella trend it created, yielded few groups who could come near it in quality. As the trend took shape, I recorded hundreds of acappella songs,

while still working with The Shells on productions for new release. In 1966, I decided it was high time that a "real" group, the kind of group that the acappella street singers were trying to imitate, should finally do a full acappella album. The Shells were luke-warm to the idea, and understandably so, for they had been rehearsing in acappella for years, and it seemed like a step backwards. (They had rehearsed with The Dubs, Paragons, Imperials, Rocketones, and many more).

I persisted, pointing out that, done properly, it couldn't hurt them, and might help. There were now only four members but they were so highly polished, that they could easily do the vocal chores of twice that many. In one session we recorded the entire album, including some of their known material, a few of my favorites, a few of theirs, and two of my own compositions. I honestly believe, that the results were the ultimate in what acappella music should be, and The Shells, truly the ultimate acappella group, just as they were the ultimate in groups with musical backing.

The four original members on this album, hail from Brooklyn, and they all took turns in doing lead, and in various background chores. Bobby Nurse sings lead, 1st Tenor, and that incredible falsetto, while Gus Geter does lead as well as baritone. Shade Alston does lead and 2nd Tenor, and Danny Small does lead parts, as well as one of the finest bass parts in all of Rock n' Roll. The Shells, of course, have a special place in my heart, and I'm happy to know, as are The Shells, that you feel the same way.

(PART TWO: "THE COMPLETE STORY" APPEARS IN B.B.B. #8!!)

WANTED

CIRCA 1964 - R & B - SINGLES - 300 DIFFERENT
TITLES - ANY QUANTITY - WILL PAY 50¢ Each
PLUS 20¢ Each FOR ANY COLLECTOR'S TIME.
SEND FOR COMPLETE LIST

Chuck Goldenberg
90 Heath St. W., Apt. 202
Toronto, 7, Ontario Canada

PS: A lot of group oldies were released
in Canada? NEED HELP?

THE GEORGE GOLDNER STORY

AS TOLD BY SAM GOLDNER

BY - RALPH M. NEWMAN

When one considers the music business of the 50's and early 60's, an era which drastically altered the musical tastes of the world, a name which immediately springs to mind is George Goldner. Many things have been said of this man, and, as is the case with all ultra-successful, and therefore controversial, men, not all has been praise. No one, however, questions his undeniable right to a place, close to the top, in the history of the record business. George Goldner was a man with a sharp ear for the sounds which would separate us from our allowance money, a man who displayed a restrained forcefulness which would draw the ultimate performance from a recording act, and one who possessed flair and charisma rarely found in a record executive.

This is not meant to be a full treatise of George Goldner and his career, for this alone would fill an entire magazine. Additionally, as is true of many legendary figures, George Goldner was a self-contained legend; when he passed away, a wealth of undocumented information passed with him. Although Sam Goldner worked very closely with him during the majority of his career, their diversity of function kept Sam away from much of the "action". George was the outside man who found the acts, supervised the sessions and did a lot of the field work. Sam, on the other hand, was to a larger degree the inside man, the administrative talent who made things run smoothly, and who dealt with many things after the fact. Sam's recollection is, therefore, vague in some areas as many of the experiences which he recalls here were not first hand. We are nonetheless grateful for the extensive amount of time which Sam was able to spend with us to make this article possible.

PART 1: THE EARLY YEARS.

George and Sam Goldner were first cousins, their fathers having been brothers, and they were raised virtually one block apart from each other in the east 50's in Manhattan. They were very close even as children, as a result of which they were often mistaken for brothers, but neither showed a particular affinity for music as a child. In fact, music was not to be a factor in either of their lives until their adult years. They pursued completely unrelated careers, Sam winding up in a retail business in up-state New York, and George in the running of dance halls in the metropolitan New York - New Jersey area. George was by this time married to a Latin-American girl, who introduced him to her type of music, an idiom which he grew to love. So involved did he become with Latin music that he narrowed his dance hall activity down to one which specialized in this music. The time was now the early fifties, a period which was to be the beginning of a national mambo and cha-cha craze, and George's commercial mind went to work. Why not start a record label to capture on wax the sounds which were drawing audiences in increasing numbers to his dance hall each night? This he did by setting up a small office on West 42nd Street, with the financial assistance of two gentlemen engaged in the manufacture of women's hats. The label was, of course, TICO, probably named after a song which has since become a Latin standard, "Tico Tico". Artists such as Tito Puente, Joe Loco, Machito and Tito Rodriguez were heard on Tico, and George soon found himself with the most prominent label in the field.

As interest in Latin music spread and it began to draw a more diversified audience, George observed that it was beginning to develop a Black following. These people would come to his dance hall, appreciate the music being offered, but would bring with them a new kind of music, new to his ears at any rate. It was urban blues music, heavily influenced by gospel, and it was being referred to by the trade papers, and burgeoning young disc jockeys such as Alan Freed, as race music. George once again became deeply involved with this new form of music, and was compelled to find groups to record in this vein. Tico had the Latin identification, and could, therefore, not be used for the release of this product. A new label was formed, which was called Rama, and Sam, who was brought in at this point to lend a hand with a rapidly expanding business, does not remember the significance of this name. Rama released several sides which sold well in Rhythm and Blues markets, but it was the release of "GEE" by the Crows which made musical history. For the first time, a "race" record transcended the color barrier and sold well on the national level, and although it probably would have occurred later, this record is credited as being the one which made R&B "acceptable". Many groups and record labels felt the immediate benefit of this event, notably Rama itself. They went on to have national hits with such groups as The Valentines and The Heartbeats, and the label began to attract droves of groups hopeful to record. Faced with all this potential product, and the fact that disc jockeys would play only a limited number of records on one label at one time, George Goldner decided that it was time to start another label. This was to be the beginning stage of a vast conglomerate of labels which would revolutionize the popular music scene. ★★★

GEORGE & SAM GOLDNER



Next Issue:

A LABEL NAMED AFTER A HIT RECORD, "GEE,"
DOMINATES THE NATIONAL CHARTS!

RAMA Discography



45 RPM ON BOTH SIDES



45 RPM ON RIGHT SIDE ONLY

REG. U.S. PAT. OFF. ON LEFT SIDE



1 Thru 196 BLUE

197 Thru 233 RED

- | | | |
|--|--|-------|
| 1 Five Budds | I Was A Fool (To Fall In Love With You)/Midnight | 1/2 |
| 2 Five Budds | I Want Her Back/I Guess It's All Over Now | 3/4 |
| 3 Crows | No Help Wanted/Seven Lonely Days | 5/8 |
| 4 Bert Keyes & his Trio | Your Cheating Heart/Wandering Blues | 11/9 |
| 5 Crows | Gee/I Love You So | 7/6 |
| 6 Bert Keyes & his Trio | After All I've Been To You/Be With The One You Love | 12/10 |
| 7 John Perry Orch. | Love Crazy/My Baby Started Cryin' | 14/15 |
| 8 Viola Watkins | Real Fine Man/Grunt Your Last Time Daddy | 16/17 |
| 9 Lonnie Johnson | Don't Make Me Cry Baby/My Woman Is Gone | 18/19 |
| 10 Crows (also issued as the Jewels) | Call A Doctor/Heartbreaker | 20/21 |
| 12 Bert Keyes / Joe Reisman Orch. | Lonely/Don't Break My Heart Again | 24/25 |
| 13 Bert Keyes | I Was Such A Fool (To Fall In Love With You)/At Home | 26/27 |
| 14 Lonnie Johnson | Will You Remember/Stick With It Baby | 29/30 |
| 15 Ted Lawrence & the Skyscrapers | Lost In The Shuffle (Inst./Ska-Doodle (vocal)) | 33/34 |
| 17 Ben Smith Quartet | The Cadillac Song/Big Fat Lips | 36/35 |
| 19 Lonnie Johnson | It's Been So Long/Vaya Con Dios | 43/40 |
| 20 Lonnie Johnson | This Love Of Mine | 41/42 |
| 21 Buccaneers | The Stars Will Remember/Come Back My Love | 45/44 |
| 22 Drifters | Besame Mucho/Summertime | |
| 24 Buccaneers | You Did Me Wrong/In The Mission Of St. Augustine | |
| 25 The Blue-Notes w/ Joe Loco & Quintete | If You'll Be Mine/Too Hot To Handle | |
| 26 Tom Richards | Christmas Dreaming/When Santa Comes This Year | |
| 27 Winky Wise | My Cousin Itzik/Biz Til Here | |
| 28 Der Ruffo | My Christmas Wish/Greetings | |
| 29 Crows | Untrue/Baby | |
| 30 Crows | Miss You/I Really, Really Love You So | |
| 31 Bert Keyes | Write Me Baby/My True Love | |
| 32 Bert Keyes | You Blame My Heart/Doomed To Love You | |
| 33 Michel LeGrand | Begin The Beguine/To Yawn To Sleep | |
| 50 Crows | Baby Doll/Sweet Sue (It's You) | |
| 51 Lawrence "Piano Roll" Cook | Yes Sir That's My Baby/Muskrat Ramble | |
| 52 Lawrence "Piano Roll" Cook | Margie/Liza | |
| 53 Wrens | Love's Something That's Made For Two/Beggin' For Love | |
| 60 The Larke Sisters | Gumbo Manbo/Un Ga Wa | |
| 65 Wrens | Come Back My Love*(issued with two different flip sides) | |
| 66 Eddie Barclay | Beggin' For Love or Eleven Roses | |
| 70 Ilona Massey | The Bandit/Now Piano | |
| 76 Carole Bennett | I Live To Love/Kind Of Man Who's Right For Me | |
| 105 Ralph Sazo & Orch. | Hammer And A Saw/I'm Still In Love With You | |
| 110 Wrens | Mambo With Castanets/Brazilian Mambo | |
| 165 Carole Bennett | Love's Something That's Made For Two/Even Roses (And The Twelfth Is You) | |
| 166 Bells | On Approval/Tonight I Belong To You | |
| 167 Paul Williams & Orch. | What Can I Tell Her Now/Let Me Love You, Love You | |
| 170 The Bell Tones | Ring A Ling/Don't Touch Me | |
| 171 Valentines | Heart To Heart/The Wedding | |
| 174 Wrens | Lily Maebelle/Falling For You | |
| 175 Wrens | Serenade Of The Bells*(released with two different flip sides) | |
| 176 The Batchelors | Hey Girl or Love's Something That's Made For Two | |
| 177 Veda Roberts | Betty Jean/Everything | |
| 178 Rocky Graziano and The Champs | Mountain Dew/Ballad Of Betsy Ross | |
| 179 Carole Bennett | I Won't Come To Your Wedding/It's Funny (But It's True) | |
| 180 The Five Encores | Grandier Than A Grand Old Piano/Back In My Old Neighborhood | |
| 181 Valentines | If You Had Faith In Me/Someday You'll Want Me To Want You | |
| 184 Wrens | Double Date/Whistlin' Will | |
| 185 The Five Encores | I Love You Darling/Hand Me Down Love | |
| 186 Valentines | What Makes You Do The Things That You Do/I Won't Come To Your Wedding | |
| 187 The Five Encores | Readin' Ritin' Rhythmic & Rock n' Roll/Ben Ben Quaker Ben | |
| 189 Jimmy Wright and His Orch. | K-I-S-S-Me/Christmas Prayer | |
| 190 Continentals | Dance With The Rock/One Scotch One Bourbon One Beer | |
| 191 Joytones | Move Over/2-20 A.M. | |
| 192 Alice Babs | Giddy Up And Ding Dong/You Are An Angel | |
| 193 Rita Delmar | All My Love Belongs To You/You Just Won't Treat Me Right | |
| 194 Wrens-Jimmy Wright Ork. | Have A Heart/Lullaby Of Birdland | |
| 195 Four Chaps | Teenage Heart/I Got A Good Mind To Quit Cha | |
| 196 Valentines | C'est La Vie/C'La Vie (Inst.) | |
| 197 Valli Hilton | Completely Yours/Foolish Little Butterfly | |
| 198 Pretenders | Why/The Woo Woo Train | |
| 199 The Four Chaps | Run Around/For A Lifetime | |
| 200 Mable King w/Group | I've Got To Have You Baby/Possessive Love | |
| | Roll Over Beethoven/Wrong Number | |
| | Alabama Rock n' Roll/I'm Gonna Change | |

- 1/2
3/4
5/8
11/9
7/6
12/10
14/15
16/17
18/19

20/21

24/25

26/27

29/30

33/34

36/35

43/40

41/42

45/44

73/72

74/75

78/79

100/101

102/103

150/151

154/155

156/157

160/161

158

157/159

997/998

300/301

1001/1000

1025/1026

156/159

2005/2006

3001/3002

3003/3004

3010

3009/156

RR3015/3016

3017/3018

3019/3020

3022/3032

3006/3062

3027/3028

3008/3031

3037/3036

3049/3050

3051/3052

3058/3059

3060/3061

3067/3068

3005/3076

3083/3084

3097/3098

3100/3102

- | | | |
|--|--|-------------|
| 201 Valentines | Twenty Minutes(Before The Hour)/I'll Never Let You Go | 3107/3108 |
| 202 Joytones | Gee What A Boy/Is This Really The End | 3104/3105 |
| 203 Harptones | Three Wishes/That's The Way It Goes | 3123/3131 |
| 204 Mable King w/The Royale Cita Chorus | Second Hand Love/Symbol Of Love | 3101/3130 |
| 205 Jimmy Wright | SAME AS #189 | |
| 206 Bob Cornegie | Is It True/Between Me You And The Gatepost | 3125/3128 |
| 208 Valentines | Natures Creation/My Story Of Love | 3148/3149 |
| 209 Rainbows | Minnie/They Say | 3136/3137 |
| 210 Jimmy Jones & Pretenders | Lover/Plain Old Love | |
| 211 Alan Dean | Life Is But A Dream/Rock & Roll Tarantella | 3162/3163 |
| 212 "Little" Billy Mason | Make Me Your Own/I Love My Baby | 3164/3165 |
| 213 The Rhythm Jesters | Hole In The Bucket/Rock To The Music | 3166/3167 |
| 214 Harptones | The Masquerade Is Over/On Sunday Afternoon | 3169/3168 |
| 215 Joytones | Jimbo Jango/My Foolish Heart | H2021/H2023 |
| 216 Heartbeats | A Thousand Miles Away/Oh Baby Don't | 3158/3159 |
| 218 Alan Dean | The Memory Followed Me Home/The Letter That I Never Mailed | 3178/3179 |
| 219 Patti Jerome | My Doggie Wags His Tail/Just As I Am | |
| 220 El Boy w/the Ralph Sayho Calypso Singers | Jack, Jack, Jack/Tonight My Heart She Is Crying | 3184/3185 |
| 221 Harptones | The Shine Of Saint Cecilia/Oo Wee Baby | 3180/3181 |
| 222 Heartbeats | I Won't Be The Fool Anymore/Wedding Bells | 3186/3187 |
| 223 "Little" Billy Mason | Thinking Of You/You Are My Sunshine | 3190/3191 |
| 224 Bob Davis & the Rhythm Jesters | Never Anymore/She'll Never Know | 3188/3189 |
| 225 Ralph Sayho Calypso Singers | Minnie From Trinidad/Knock De Bongos | 12094/12095 |
| 226 Roc La Rue & the 3 Pals | I'm Not Ashamed/Baby Take Me Back | |
| 227 Johnny Cardell & the 3 Pals | Deceived/Rock A Billy Yodeler | 3235/3236 |
| 228 Valentines | Don't Say Goodnight/I Cried Oh, Oh | 3248/3249 |
| 229 Chuck Darty | Can't You See/My Steady Girl | 3246/3247 |
| 230 Don "Red" Roberts | Only One/Don't Say Maybe | 3237/3238 |
| 231 Heartbeats | I Want To Know/Everybody's Somebody's Fool | 3285/3286 |
| 233 Herbie Cox | Vacation In The Mountains/Leave My Woman Alone | |

ALMOST EVERY "RAMA" MASTER NUMBER HAS THE PREFIX "RR" - DUE TO SPACE LIMITATION THEY ARE NOT INCLUDED

GEE Discography



GEE A

1 Thru 12

YELLOW & GREEN

(Supplementary Series: GEE Records - manufactured by Trojan Records Inc.)

- | | | |
|--|---|---------------|
| 1. Lorraine Ellis with group (Crows) | Perfida/Piano Player Play A Tune | RR105/RR104 |
| 2. Neil Lewis Quintet | Long Gone/Signal Manbo | TTR500/TTR503 |
| 3. Neil Lewis Quintet | Harlem Nocturne/Just One Of Those Things | TTR502/TTR501 |
| 4. Oliver Jones | What I Say/What Happened To My Baby | |
| 5. Dottie Johnson | Thank You Daddy/It's A Shame | |
| 6. Randy Carlos | Mommy/Mambo Va | |
| 7. Eddie "Tex" Curtis | Candy Man/Girl I Left Behind | |
| 8. Tex Curtis | Brown/??? | |
| 9. Eddie "Tex" Curtis & Orch. | Prayer To The Moon/Shake, Pretty Baby, Shake | TTR506/TTR509 |
| 10. The Coins | Blue, Can't Get No Place With You/Cheatin' Baby | TTR514/TTR515 |
| 11. | | |
| 12. Bill "Bass" Gordon & the Colonials | Two Loves Have I/Bring Back My Baby To Me | |

GEE B 1000 Thru 1038

RED & BLACK
(45 RPM On Both Left & Right Sides)

1039 Thru 1052

Red & Black

(Add 'Trademark' Above 45 RPM On Left Side And Reg. U.S. Pat. Off. Above 45 On Right Side)

- | | | |
|------------------------------------|---|---------------|
| 1000 Clefones | You Baby You/I Was Dreaming | 3025/3026 |
| 1001 The Five Crows | Do You Remember/God Bless You | 3029/3030 |
| 1002 Frankie Lyman & the Teenagers | Why Do Fools Fall In Love/Please Be Mine | 3036/3042 |
| 1003 The Duvals | Guide Me/Happiness | 3038/3039 |
| 1004 Valentines | Have You Ever Met An Angel/You Belong To My Heart | 3040/3041 |
| 1005 The Emanons | Hindu Baby/Change Of Time | 3043/3044 |
| 1006 Jimmy Wright & Orch. | Move Over/Lily Maebelle Mambo | 3037/3035 |
| 1007 Coins / Colonials | Look At Me Girl/Two Loves Have I | TTR517/TTR511 |
| 1008 The Debonaires | Won't You Tell Me/I'm Gone | 3047/3048 |
| 1009 Quintones | I'm Willing/Strange As It Seems | 3054/3053 |
| 1010 | | |
| 1011 Clefones | Little Girl Of Mine/You're Driving Me Mad | 3066/3065 |
| 1012 Frankie Lyman & the Teenagers | I Want You To Be My Girl/I'm Not A Know It All | 3090/3091 |
| 1013 | | |
| 1014 Mellow Keys | Listen Baby/I'm Not A Deceiver | 3081/3082 |
| 1015 Anne Kaye | Dilly-Dally Darling/Every Fortune Teller Tells Me | 3094/3093 |
| 1016 Clefones | Can't We Be Sweethearts/Neck-Hokey | 3110/3109 |
| 1017 | | |
| 1018 Frankie Lyman & the Teenagers | I Promise To Remember/Who Can Explain? | 3122/3111 |
| 1019 Downbeats | China Girl/My Girl | 3033/3032 |
| 1020 The Jets | Heaven Above Me/Millie Brown | 3096/3095 |



GEE DISCOGRAPHY. . . Continued

1021	The Royale Cita Chorus	I Understand/Chang Chang A-Lang	3138/3139
1022	Frankie Lymon & the Teenagers	The A.B.C.'s Of Love/Share	3140/3141
1023	Lanes	Open Up Your Heart/You Alone	3143/3142
1024	Angels	Glory Of Love/It's You I Love Best	3144/3145
1025	Cletones	String Around My Heart/Happy Memories	3146/3147
1026	Frankie Lymon & the Teenagers	I'm Not A Juvenile Delinquent/Baby Baby	3150/3151
1027	Johnny Blake & the Clippers	Bella-Marie/I'm Yours	3154/3155
1028	Echoes	Ding Dong/My Heart Beats For You	3160/3161
1029	Carol Blades	When Will I Know/What Did I Do Wrong	3070/3071
1030	The Sweet Teens	My Valentine/With This Ring	3134/3135
1031	Cletones	Why Do You Do Me Like You Do/I Like Your Style Of Making Love	3177/3176
1032	Frankie Lymon & the Teenagers	Teenage Love/Paper Castles	3153/3152
1033	Rosebuds	Dearest Darling/Unconditional Surrender	3193/3192
1034	Shaye Cogen	Stay Away Nearer/Ain't Nobody Home	3204/3205
1035	Frankie Lymon & the Teenagers	Love Is A Clown/Am I Fooling Myself Again	3069/3070
1036	Frankie Lymon & the Teenagers	Out In The Cold Again/Miracle Of Love	3197/3199
1037	Mello-Tones	Rosie Lee/I'll Never Fall In Love Again	3234/3233
1038	Cletones	See You Next Year/Ten Pairs Of Shoes	3242/3243
1039	Frankie Lymon & the Teenagers also released as Frankie Lymon with no group mentioned.	Goody Goody/Creation Of Love	69001/69002
1040	Mello-Tones	Ca-Sandra/Rattle Snake Roll	669009/669008
1041	Cletones	Hey Babe/What Did I Do That Was Wrong	3259/3260
1042	Little Billy Mason	School Kid/Young, Broke And In Love	69015/69016
1043	Heartbeats	When I Found You/Hands Off My Baby	3264/3261
1044	Hill Shepard	Say Yeah/My Baby Is Gone	12439/12430
1045	Harptones	Cry Like I Cried/So Good, So Fine, You're Mine	3265/3267
1046	Teenagers	Flip Flop/Everything To Me	69018/69017
1047	Heartbeats	After New Years Eve/500 Miles To Go	3277/3263
1048	Cletones	Lover Boy/Beginners In Love	3270/3272
1049		(I Never Thought I'd Miss You) But I Do/Watch Your P's & Q's	69029/69030
1050	Kenny Rossi	Walking Her Home/Where In The World	69027/9028
1051	Big Daddy	Goody Good Girl/I'm Not To Young To Dream	9032/9034
1052	Frankie Lymon		

GEE C 1053 Thru End



NEW DESIGN GRAY

1053	Trade Martin	Loving You/La Mer	9036/9035
1054	Debinaires	We'll Wait/Make Believe Lover	9024/9055
1055	Upsetters	Blues/Rolling On	9038/9037
1056	Jimmy Mack & Watts	I Believe I Love You/True Lover Girl	9056/9057
1057	Curtis Carrington	Don't Be A Meanie/Timbers	9059/9058
1058	"Little" Frankie Brunson	You'll Never Get Away/When You Were Sweet Sixteen	9061/9060
1059	John Loren	Tell It Like It Is/Tell The World	
1060	Don Lanier	Sweetness/Need Your Lovin'	9070/9071
1061	Heartbeats	Your Way/People Are Talking (slow version)	9068/9069
1062	Heartbeats	Darling How Long/Hurry Home Baby	
1063	Little Frankie Brunson	How Can I Please You/Give Me Something To Live For	15950/15949
1064	Cletones	Heart And Soul/How Do You Feel	9075/9076
1065	Regents	Barbara Ann/I'm So Lonely	
1066	Johnny Green Combo	Dearest Cold/Lonesome Road	
1067	Cletones	For Sentimental Reasons/'Deed I Do	9104/9102
1068			
1069			
1070			
1071	Regents	Runaround/Laura My Darling	9096/9099
1072	Toni Knight	You Can't Do Me Wrong/Let's Cry Again	
1073	Regents	Don't Be A Fool/Liar	9112/9111
1074	Cletones	Earth Angel/Blues In The Night	9109/9108
1075	Regents	Lonesome Boy/Oh Baby	9100/9110
1076	Suburbans	Love Me/Lovin' Hands	9124/9122
1077	Cletones	Again/Do You	9126/9127
1078	Gene The Hat	(Pass) The Bug Pt-1/(Pass) The Bug Pt-2	9129/9130
1079	Cletones	Lover Come Back To Me/There She Goes	17011/17010
1080	Cletones	How Deep Is The Ocean/Some Kinda Blue	17009/17012
1081	Drapers	You Got To Look Up/Your Love Has Gone Away	16978/16977
1082	Squires	So Many Tears Ago/Don't Accuse Me	9134/9135

(THE ABOVE DISCOGRAPHY WAS COMPILED FROM THE PERSONAL FILES OF MR. SAM GOLDNER. SEVERAL RECORDS THAT HAVE BEEN ISSUED MASTER & RELEASE NUMBERS MAY HAVE NEVER BEEN RELEASED TO THE PUBLIC. SEVERAL RECORDS MAY HAVE BEEN RELEASED IN A VERY SMALL QUANTITY OR ON D.J. COPIES).

Discographies By: STEVE FLAM

With Special Thanks To TONY TISOVEC,

DICK HORLICK And TOM TRABOSCI.

Labelography By: Tom Trabosci.

GONE Discography



5000 Thru 5003

3D STYLE PRINT

BLACK & SILVER



5004 Thru 5056

BLACK & SILVER

5057 Thru End

MULTI-COLOR

5001	Jimmy Stone	Found/Mine	61/62
5002	Dubs	Don't Ask Me/Darling	63/64
5003	Tunedrops	Rosie Lee/Speak For Yourself	65/66
5004	Ford & Reynolds	Music Goes Round/You're Mine	67/68
5005	The Wanderers	Mask Off/My Lady Chocoline	69/61
5006	The Carter Rays	My Secret Love/Ding Dong Dolly	611/61
5007	Gary Dale	Love Is Dynamite/Pretty Baby	613/61
5008	Jackie Dee	How Wrong I Was/I'll Be True	615/61
5009	The Premiers	Is It A Dream/Valerie	625/61
5010	The Deltas	Let Me Share Your Dream/Lamplight	627/61
5011	The Dubs	Could This Be Magic/Such Lovin'	637/61
5012	The Channels	That's My Desire/Stay As You Are	639/61
5013	The Kings	Don't Go/Love Is Something From Within	649/61
5014	JoAnn Campbell	Wait A Minute/It's True	653/61
5015	Tony Middleton & the Willows	Let's Fall In Love/Say Yeah	667/61
5016	Gone All Stars	7-11 /Down Yonder Rock	669/61
5017	Buddy Roberts	Stange Sensation/Where There's You	681/61
5018	Cab Calloway	Blues Come To Dinner/Tomorrow Night	681/61
5019	The Channels	Altar Of Love/All Alone	683/61
5020	The Dubs	Beside My Love/Gonna Make A Change	6107/61
5021	JoAnn Campbell	You're Driving Me Mad/Rock And Roll Love	6114/61
5022	Isley Bros.	I Wanna Know/Everybody's Gonna Rock & Roll	6117/61
5023	Scotty Carroll	Two Young Lovers/Heartstrings	6126/61
5024	Johnny & Joe	Trust In Me/Who Do You Love	6135/61
5025	Buddy Lucas Orch.	Boppin' Home/Gee Gee Walk	6147/61
5026	Johnny Rivers	Baby Come Back/Long Long Walk	6150/61
5027	JoAnn Campbell	Whassa Matter With You/You-Do	6171/61
5028	Markes	Along Come Love/Special Delivery	6173/61
5029	Fay Simmons	What's The Matter Baby?/Rockin', Rollin' & A' Strollin'	6175/61
5030	Carl Hammet	Can It Be/Baby-0	6175/61
5031	Eddie Platt & Orch.	Cha Hua Hua/Vodka	6177/61
5032	Bill Buchanan	The Thing/Happy Day	6189/61
5033	Melodears	Charock/Summer Romance	6203/61
5034	The Dubs	Be Sure (My Love)/Song In My Heart	6212/61
5035	Connie & Lee	Cool Cool Baby/Maybe You'll Be Mine	6214/61
5036	Ronnie Baxter	Someone To Love Me/Gates Of Heaven	6229/61
5037	JoAnn Campbell	I Really Really Love You/Nobody's Love	6273/61
5038	Andy Dio	Daisy Belle/Hey Little Bluebird	6284/61
5039	Nicky & The Nobles	School Bells/School Day Crush	6286/61
5040	The Melodears	It's Love Because/They Don't Say	6292/61
5041	Ronnie Baxter	Prisoner Of Love/Gates Of Heaven	6320/61
5042	Sam Hawkins	King Of Fools/The Whatchamacallit	6323/61
5043	Benderton Singers	Buhlopp/I Can't Forget	6330/61
5044	Jimmy Martin	Jack Cobb/Song Of The Dugongs	6334/61
5045	Jack Rousseau	Piney/Christmas In The Snow	6336/61
5046	The Dubs	Chapel Of Dreams/Is There A Love For Me	6349/61
5047	Tigre Lillies	Love That Melody/Great Mistake	6353/61
5048	Isley Bros.	My Love/The Drug	6378/61
5049	JoAnn Campbell	Happy New Year Baby / Tall Boy	
5050	Ronnie Baxter	Is It Because/I Finally Found You	
5051	Sal Sacari	Cecilia/Sweet & Gentle	
5052	Mike Josephs	If Your Baby Leaves You/Time Passes	
5053	Spencer & Spencer	Stagger Lawrence/Stroganoff Cha Cha	6500/61
5054	Sam Hawkins	When Nobody Loves You/She Didn't Notice Me	6437/61
5055	JoAnn Campbell	Mana/Nervous	
5056	Richard Barrett with the Chantels	Come Softly To Me/Walking Through Dreamland	6601/61
5057	All American Ramble	Crossroads/Didn't He Ramble	6483/61
5058	Ronnie Baxter	Is It Because/I Finally Found You	6481/61
5059	Carl Hammet	My Broken Heart/Why I Love You	
5060	Richard Barrett with the Chantels	Summers Gone/All Is Forgiven	6505/61
5061	The Teentones	The Rockin' Rumble/Latino Part 2	6507/61
5062	Don Elliot	One Kiss Away/Long Black Automobile	6511/61
5063	LaVaca	El Minisero/Anabaga	6526/61
5064	LaVaca	Nosotros/Perfidia	6530/61
5065	Gerry Granahan	Let The Rumors Fly/Put Me Anywhere	6534/61
5066	Don Crawford	Beauty And The Beast/Sleeping Beauty	6536/61
5067	Neil Stevens	Ballad Of Love/Gambler's Game	
5068	JoAnn Campbell	Beach Comber/I Ain't Got No Steady Date	6334/61
5069	The Dubs	Chapel Of Dreams/Is There A Love For Me	6353/61
5070	Joe Antel	How Much I Love You/Girl	6355/61
5071	Johnny Martel	Exactly Like You/I Only Have Eyes	6562/61
5072	Tune Drops	Smoothie/Jumpin' Jellybeans	6108/61
5073	Original Rhythm Rockers	Madness/Oh! Oh! Honey	
5074	Sabby Lewis and The Uniques	Bwana/Sabby	6571/61
5075	Mack Vickery	Lovers Plea/Meant To Be	6571/61

GONE Discography...Continued

5077	Richie Robin	Mama, I Wanna Dance/With The Saints	G581/583
5078	The Treckles	With Each Step A Tear/Outside The Chapel Door	G583/584
5079	Ronnie Savoy	Ooh, What A Girl/Love Me As I Love You	G586/587
5080	Alan Black	Scarlet Gilia/Teenage Lullaby	RA45-7/RA45-8
5081	Gerry Granahan	It Hurts/Look For Me	G609/608
5082	Wild Bill & Blue Denims		
5083	Richie Robin	Mona My Love/The Chase	G607/606
5084	Ronnie Baxter	Branded/Strange Dreams	G615/614
5085	Mack Vickery	It's Magic/If You Let Me	G616/617
5086	The Kookie Beavers	Goin' Back To St. Louis/I'll Never Love Again	G622/
5087	Doc Bagby	Doggie In The Window/Three Little Fishes	G634/635
5088	Darryl Jensen	The Spider/Pancake Hop	G642/643
5089	Bob Sanderson	All Danced Out/I'm In Love With You	
5090	The Neons	I Gotta Be Loved/Too Young For Me	G656/657
5091	Ben Bennett & Orch.	Golden Dreams/Angel Face	
5092	Velours	The Whistling Walker/Lonely Feeling	
5093	Mack Vickery	Can I Come Over Tonight/Where There's A Will	G668/669
5094	Excels	Hawaiian Stroll/Fantasy	
5095	Fanny Boye	My Foolish Heart/Just You And I Together	G701/
5096	Dolores Ware	Rock Around The Clock/I Know That We're In Love	
5097	The Inspirations	Strange/Falling In Love	
5098	Mike Shaw	School Pigeon/Angel In Disguise	G714/715
5099	Tony Castle & Raiders	Coal Mine/Show Me The Way To Your Heart	
5100	Crescendos	Salty/Hi Little, Hi Lo	G734/735
5101	The Robins	My Heart's Desire/Take My Heart	
5102	Ral Donner	Baby Love/We Loved	G747/748
5103	The Shells	Girl Of My Best Friend/It's Been A Long Long Time	
5104	Buddy Lamp	Sippin' Soda/Pretty Little Girl	
5105	Tony Castle	Good News/What More Can I Do	G755/756
5106	Stan Mitchell	Sincerely/Tara's Theme	
5107	Tony Castle	Devil In Disguise/Lovin' Man	G793/794
5108	Ral Donner	Seems Like Old Times/The Loneliest Girl In The World	
5109	Andrew Taylor	You Don't Know What You've Got/So Close To Heaven	
		Never Bite Off More Than You Could Chew/That's How I Feel About You	
5110	Tom Carney & Orch.	Bettina Song/Make Up	G799/800
5111	Bill Haley	Spanish Twist/My Kind Of Woman	G801/802
5112	Bobbettes	I Don't Like It Like That/Mr. Johnny	G805/806
5113	The Uniques	I'm Confessin'/I'm So Unhappy	A17/AT8
5114	Ral Donner	Please Don't Go/I Didn't Figure On Him	G807/790
5115	Jim Capri	An Angel Is Missing/The Girl For Me	G817/818
5116	Bill Haley	Riviera/War Paint	G827/828
5117	Carousels	If You Want To/Pretty Little Thing	G831/832
5118	Ral Donner	Because We're Young/School Of Heartbreakers	G833/
5119	The Stompers	Stompin' Round The Xmas Tree/Forgive Me	G840/844
5120	Ral Donner	She's Everything/Will You Love Me In Heaven	G845/846
5121	Four Seasons	Bermuda/Spanish Lace	
5122	Michale Dominic	Now Is The Time/The Patti Cake	
5123	Linda Kane	Long Lonely Night/The Dance Is Over	
5124	Ral Donner	To Love Someone	G839/
5125	Bobby & The Drbits	Your Cheatin' Heart/I Don't Stand A Chance	
5126	Kenni Rossi	Just A Dream/Back Of The Room	G861/
5127	The R-Dells	Candy Stick Twist/That's What I Want	G871/872
5128	Ral Donner	Loveless Life/Bells Of Love	
5129	Enchantments	(I Love You) Sherry/Come On Home	
5130	Carousels	Dirty Tricks/Never Let Him Go	
5131	Kenni Rossi	Chickilili/Let's Do The Mashed Potatoes	
5132	Ral Donner	To Love/	
5133	The Kokomos	Mama's Boy/Yours Truly	G882/881
5134	The Dubs	You're Free To Go/Is There A Love For Me	G884
5142	The Locomotions	Little Eva/Adios My Love	G918/919



1011 Thru 1045 MULTI-COLOR - WITH DOG

1046 Thru End LIGHT GRAY - WITH DOG

1011	Willie Wilson & the Tunemasters	I've Lied/Sending You This Letter	631/624
1012	Uniques	Tell The Angels/Hoy, Little Cupid	112/111
1013	Joe Allegro	Web Of Dreams/Honeyless Heart	
1014	Ronnie Jones & the Classmates		
1015	Chantels	Lonely Boy/My Baby Cries	6121/122
1016	Miracles	Every Night/Whoever You Are	127/128
1017	The Homesteaders	Got A Job/My Mama Done Told Me	133/134
1018	Addie Lee	Lonely Day/Riff Rock	
1019	Vince Maloy	C'mon Home/Please Buy My Record	142/141
1020	Chantels	Crazy About You/Hubba Ding Dong	146/145
1021	Nicky & the Nobles	I Love You So/How Could You Call It Off	165/166
1022	The Shells	Schoolhouse Rock/A Way To Tell Her	
1023	King George	Sippin' Soda/Pretty Little Girl	185/186
1024	Joe Shepard	I Woke Up This Morning/Drive Train	
1025	No Release	A Thousand Times/What's The Matter Baby	195/196
1026	Chantels	Prayer/Sure Of Love	154/153
1027	Chesters was later released as Imperials	Tears On My Pillow/Two People In The World	215/216
1028	The Five Stars	Baby, Baby/Slabber Mouth	232/231
1029	Miracles	Money/I Cry	235/236
1030	Chantels	If You Try/Congratulations (also released with IFIC as flip)	244/253
1031	Starlighters	The Birdland/It's Twelve O'Clock	251/252
1032	Carl Hammel	Knockin' On The Right Front Door/Strawberry Shortcake	278/279
1033	The Victorians	Cowbell Rock/The Hoops-A-Lulu	
1034	The 4 Cheers	Fatal Chams/Of Love/Perrinwinkle Blue	300/301
1035	Flamingos	Lover's Never Say Goodbye/That Love Is You	316/317
1036	Little Anthony & the Imperials	So Much/Oh Yeah	314/315
1037	Chantels	I Can't Take It/Never Let Go	350/351
1038	Little Anthony & the Imperials	The Diary/Cha Cha Henry	380/381
1039	Little Anthony & the Imperials	Wishful Thinking/When You Wish Upon A Star	396/397
1040	Flamingos	But Not For Me/I Shed A Tear At Your Wedding	402/403
1041	Lucy Rivera	Make Me Queen Again/IFIC	429/430
1042	Rudy Vincent	Rockin' Crickets/Five Points	484/485
1043	Rockin' Ronald & the Rebels		
1044	Flamingos	Kansas City/Cuttin' Out	494/495
1045	Spinners	At The Prom/Love Walked In	504/462
1046	Flamingos	Bird Watchin'/Richard Pry, Private Eye	496/497
1047	Little Anthony & the Imperials	I Only Have Eyes For You/At The Prom or Goodnight Sweetheart	463/504
1048	Chantels	A Prayer And A Juke Box/River Path	516/517
1049	Starlighters	I'm Confessin'/Goodbye To Love	533/532
1050	The Shells	I Cried/You're The One To Blame	540/541
1051	The Harmony Grits	Shoona Don Don/Whispering Wings	561/564
1052	Jimmy Pemberton	Am I To Be The One/I Could Have Told You	552/553
1053	Little Anthony & the Imperials	Rags To Riches/That's What You Think	556/557
1054	Johnny Eager	I'm Alright/So Near And Yet So Far	563/564
1055	Flamingos	So Glad/Stay By Me	565/566
1056		Love Walked In/Yours	462/470
1057	Little Richard	Troubles Of The World/Save Me Lord	568/569
1058	Little Richard	Milky White Way/I've Just Come From The Fountain	567/570
1059	Teddy Vann	There Is Someone/Sweetheart	601/600
1060	Little Anthony & the Imperials		
1061	Johnny Eager	Shimmy, Shimmy Ko-Ko-Bop/I'm Still In Love With You	603/602
1062	Flamingos	Blessing Of Love/I Understand	605/604
1063	The Harmony Grits	I Was Such A Fool/Heavenly Angel	610/611
1064	Ray Simons	Gee/I Could Have Told You	612/
1065	Flamingos	T.V. Quiz/Alley Cat	618/619
1066	Will "The Stilt"	Mio Amore/At Night	673/625
1067	Chamberlain	By The River/That's Easy To Say	627/626
1068	Little Anthony & the Imperials		
1069	Flamingos	My Empty Room/Bayou, Bayou, Baby	644/645
1070	Chantels	Nobody Loves Me Like You/You, Me And The Sea	646/625
1071	Flamingos	Whoever You Are/How Could You Call It Off	128/166
1072	Teenagers	Besame Mucho/You, Me And The Sea	625
1073	Starlighters	Crying/Tonights The Night	660/661
1074	Flamingos	A Story Of Love/Let's Take A Stroll	637/636
1075	Little Anthony & the Imperials	Mio Amore/At Night	673/672
1076	Doc Bagby	I'm Taking A Vacation From Love/Only Sympathy	675/674
1077	Teenagers	Drifting/Shim Shimmy	
1078	Savannah Smith	Can You Tell Me/A Little Wiser Now	678/679
1079	Bernard Byers	Anytime, Anyplace, Anywhere/Let It Be	690/691
1080	Flamingos	To Love And Be Loved/I Love You	693/694
1081	Little Anthony & the Imperials	When I Fall In Love/Beside You	708/707
1082	Flamingos		
1083	Little Anthony & the Imperials	Limbo Pt-1/Limbo Pt-2	706/709
1084	Miracles	Your Other Love/Lovers Gotta Cry	720/721
1085	Flamingos	Poor Amigos Rock/Little Lamb	718/719
1086	Little Anthony & the Imperials		
1087	Miracles	Formula Of Love/Dream	722/723
1088	Flamingos	Money/Cry	735/736
1089	Little Anthony & the Imperials	That's Why I Love You/Ko Ko Mo	738/739
1090	Bernard Byers		
1091	Jonny Dollar	Please Say You Want Me/So Near And Yet So Far	746/564
1092	Claude Ware and the Warewolves	Sitting By The River/You're Gonna Miss Me	
1093	Velours	His Eyes/Little One	759/760
1094	Little Anthony & the Imperials		
1095	Flamingos	Pacing Park 1/Pacing Part 2	767/768
1096	Chantels	Lover Come Back/The Lonely One	770/771
1097	Flamingos		
1098	Bobbettes	Traveling Stranger/Say Yea	772/315
1099	Toledos	Time Was/Dream Girl	773/774
1100	Bobbettes	Mr. Johnny Q/Teach Me Tonight	790/789
1101	Del Satins	This Is Our Night/John Smith's Body	803/804
1102	Bobby White	I Don't Like It Like That Pt.1/I Don't Like It Like That 2	807/808
1103	Nicky & the Nobles	I Remember The Night/I'll Pray For You	811/812
1104	The Masters	Our Last Goodbye/No Need To Worry	813/814
1105	Ennett Davis	School Bells/School Day Crush	
1106	Sam Hawkins	My Memories Of You/I Want To Love You	815/816
1107	Chantels	A Man's Not Supposed To Cry/Look Out	819/820
		Thanks/There's No Such Thing	821/822
		Landlord/Sing A Song About Dixie	823
		I Believe Me (My Angel)	
		Dream/A Lovely Way To Spend An Evening	830/829
		There's Our Song Again/I'm The Girl	825/826
		I Want A Boy For Christmas/Repeat After Me	842/843
		Will You Love Me In Heaven/Repeat After Me	851/843

END Discography



1000 Thru 1010

3D STYLE PRINT

BLACK & SILVER

1000	Malcom Dodds & the Tunedrops	It Took A Long Time/Beauty And The Beast	E2/E1
1001	Chantels	He's Gone/The Plea	E3/E4
1002	Ronnie Jones & the Classmates		
1003	Lewis Lyman & the Teenchords	Little Girl Next Door/Teenage Rock	E6/E5
1004	Malcom Dodds & the Tunedrops	Too Young/Your Last Chance	G45/G46
1005	Chantels		
1006	Pete Morris & group	Fools Rush In/Can't See You	G51/G52
1007	Lewis Lyman & the Teenchords	Maybe/Come My Little Baby	66/65
1008	Babs Gonzales	Walkin' Together/When You're Hurt	70/69
1009	Johnny Crawford		
1010	Malcom Dodds & the Tunedrops	I Found Out Why/Tell Me Love	72/71
		Rock & Roll Santa Claus/Me-Spelled-M-E-M-E	79/80
		Undecided Lover/Hobo Heart	86/85
		Tonight/Unspoken Love	94/93



SCREAMIN' JAY HAWKINS

By - Ralph M. Newman

This is the story of a legendary blues and R&B artist and it is far from being a conventional story. It is not the story of a man whose background was singing in churches or hitting harmony on street corners but rather of a man who, in his own words, rose to fame "from the bowels of hell". Although not by design, Jalacy Hawkins, affectionately and professionally known as "Screamin' Jay", is not a conventional man.

Jay was born in Cleveland, Ohio, on July 18, 1929, the threshold of the "Brother Can You Spare A Dime" depression era. He was the youngest of four children and neither his brother, his two sisters nor his parents were particularly inclined towards music. At the incredible age of three, however, Jay was already playing the piano "by ear", which led his mother to bring in a teacher. Jay had no use for teachers, and, as he now relates, he "worried that teacher so much until he left, permanently!". As a result, the first fourteen years of his life were totally uneventful as far as music is concerned and it was before his fifteenth birthday that he convinced his mother to sign him out of school and permit him to join the service. (The army was accepting applicants as young as fifteen at this time since World War II was then in progress.) The army was good for Jay because, prior to his joining, he felt that he was heading for a life of trouble; now, he was keeping busy as a member of the post boxing team, by learning tenor sax and by cultivating his piano playing. It was only natural that these activities should bring him to the army's Special Services, where he spent most of his service career entertaining. It was during one of these appearances in West Virginia that a "big fat 5,000 pound lady" in Jay's audience yelled "scream, baby, scream". That was indeed an eventful evening, for it gave Jay the name that has haunted him ever since, a name which he has unsuccessfully tried to this day to live down. Seven years in the service later (2 in the army, a re-enlistment for 2 more and 3 years in the air force), it was now 1952 and Jay was out looking for a way to turn his talents into money. While sitting in a club one evening, he found himself listening to Tiny Grimes and The Rocking Highlanders, who were hot at the time with a record called "Black Magic". What a group this was

for it consisted of Sonny Payne on drums, Red Prysock on sax, Ray Bryant on piano and Tiny Grimes leading on guitar. Jay walked up to Tiny and asked for a job and he was hired, in Jay's own words, as Tiny's valet, body guard, dog walker, piano player and blues singer and all this for \$30 a week! The Highlanders, dressed in their Scottish kilts, appeared all over the country and Jay spent a year sleeping in a station wagon and living on hot dogs and crackers. Although this was not exactly the most pleasant year of his life, it did serve to launch his recording career, for Tiny Grimes was well connected in the world of record companies. His first record was on Gotham, "Carnation Blues" b/w "Why Did You Waste My Time", and it did absolutely nothing. From there, Jay went to Atlantic, where he and the Tiny Grimes Band were to record "Screamin' Blues". During the session, Ahmet Ertegun, head of the label, stopped everything and told Jay to sing like Fats Domino. A rightfully indignant Jay Hawkins asked Mr. Ertegun why he didn't get Fats Domino for the session and went on to complete it in his own style. Atlantic eventually got the upper hand, however, for the record was never released. Jay, completely disillusioned with the whole recording scene, decided to forget it and pursue a life of personal appearances. This led to a summer job singing at Herman's in Atlantic City, New Jersey, a bar at which he was to sing for several summers to come. At the end of the summer of 1953, Jay met Wynonie Harris, who was so taken with Jay that he took him out on tour as his protege. While on this tour, they appeared at the Club Baby Grand on 125th Street in Harlem and it was there that a representative of Apollo Records "discovered" Jay and signed him to the label. This resulted in the release of two records on their subsidiary Timely label - "Not Any More" b/w "Baptize Me In Wine" and "Please Try To Understand" b/w "I Found My Way To Wine", which were local hits at best. These were followed by a few inconsequential records for Mercury and by summer of 1954, Jay was back in Atlantic City, this time with a manager, a disc jockey named Stan Pat. Negotiations were conducted with Herb Slotkin's Grand label in North Philadelphia and Jay did 4 sides there; one of these was a Nat King Cole type ballad called "I Put A Spell On

You". In the meantime, Stan Pat had sold Jay's contract, for the grand sum of \$50, to a Philadelphia manager/music publisher named Irv Nahan. Nahan, in turn, bought out Herb Slotkin and acquired the rights to the sides which Jay had done for Grand. While he basically liked "I Put A Spell On You", Nahan felt it was meant to be "a weird thing, not a love thing" and he decided to re-record it. Jay was brought to New York and Arnold Maxim, Columbia's A&R man, asked him what it would take to make him feel especially good. No sooner had Jay told him that he enjoyed almost nothing more than eating and drinking, than the studio was filled with chicken, roast beef and every conceivable type of liquor. As incredible as it may seem, Jay recorded "Spell" in a thoroughly inebriated condition and does not remember any of the session. In fact, when he first heard the result several days later, he refused to believe that he was listening to himself, and, for the purpose of personal appearances, he actually had to learn the performance from the record!! Nothing like this record had ever been heard before by the mass audience and the Okeh (subsidiary of Columbia) version of "Spell" was immediately banned from the air because of the cannibalistic sounds at the end. The original recording was called back and re-released with a milder ending but the record did not sell well initially. It took approximately five months for the record to gain momentum, and, in the interim, Jay was travelling with The Turbans as their lead sax man and, later, singing and playing piano with the Fats Domino revue. By this time, the record had broken and would eventually go on to sell well in excess of a million copies. Unfortunately, however, it had the side effect of establishing Jay as a "black Vincent Price" and he was now creating controversy everywhere he appeared, later causing mothers to picket theatres to keep children away from his performances. Alan Freed did his part to contribute to this image, for it was from his fertile mind that sprang the idea of Jay emerging from a coffin at the opening of each performance. It was during one of Freed's shows at the Manhattan Paramount, when Jay was on the bill with the Everly Brothers, George Hamilton IV, Bo Diddley, Chuck Berry, Frankie Lyman, The Cadillacs, Jerry Lee Lewis, Buddy Holly & The Crickets and Larry Williams, that Jay found himself on the dressing room elevator with Freed. Alan felt that "Spell" was such an unusual song that something should be added to the stage show to enhance it. "I have just the thing", Alan said, and led Jay back downstairs to the backstage area. Jay could not believe that he was standing in front of this ghastly coffin, being asked by the world's leading disc jockey to get inside. Jay informed Alan that he'd better tear up the contract, for nothing in the world would make him appear in that coffin. Alan reached into his pocket and peeled off a \$100 bill. "Are you sure?", Alan asked. "Yes", replied Jay. Another \$100 bill. "Are you still sure?" "Yes." By the time Alan had \$1,000 in his hand, Jay was in the coffin and loving it and it became his trademark to the degree that he has used it ever since. There has been only one "unfortunate" incident concerning the coffin, and



that involved The Drifters. It was during the Christmas show at the Apollo in 1957, that The Drifters decided to lock the coffin after Jay was inside! The coffin was carried on stage in the usual fashion, Jay heard the music which was his cue to come out, he pushed on the lid, but nothing happened. Realizing that there was very little air in a sealed coffin, he yelled and screamed and was scared literally to the point of a bowel movement and after enough moving around, the coffin fell off its stand and split open. So relieved was Jay to get out that he ran off the stage without ever singing a note. Needless to say, from that point on, Jay has removed the lock from the coffins in which he has appeared. At any rate, "I Put A Spell On You" enjoyed a lengthy stay on the charts and Okeh released several follow-up records, none of which were successful. Once again, Jay was disillusioned with the recording scene, for he felt that Columbia artists, with very few exceptions, got lost in the shuffle. Once again, he decided to forsake recording for personal appearances, which brought him to Miami, Florida. While he was singing in a club there, using the "flash powder" he customarily used in his act, an accident occurred and a girl in the audience was badly burned. The girl, Pat Newborn, was rushed to the hospital and eventually released in Jay's custody. During the lengthy months her recovery was to take, they became good friends, began singing together and formed an act. Another trip to Philadelphia, another record, this time on Chancellor - "Ashes" b/w "Nitty Gritty" by Screamin' Jay and Shoutin' Pat and more disenchantment with the record business. This time, the yearn to travel pointed to Japan, only the boat never got there and Jay wound up in Honolulu, Hawaii. This was where he was to keep himself in a sort of self-exile for many years, doing club work, but generally divorcing himself from show business and totally from recording. It was not until the middle 60's, when "I Put A Spell On You" became a standard of sorts, that Jay

decided to give it another try. He returned to The States to do personal appearances, travelled several times to England, where the demand for original Rhythm & Blues figures of the 50's was growing and made several records both here and abroad. None of these met with any real commercial success and it was "Spell", the freaky result of a drunken recording session, which sustained him. It has, over the years, been recorded by such artists as Nina Simone, Arthur Brown, The Animals, Creedence Clearwater Revival, Manfred Mann, The Who and countless others.

Jalacy Hawkins is as fine a blues singer as any; at the same time, he exhibits a cultured baritone voice with which he can deliver the most sensitive ballad. He has tried continually to make the world accept him as the kind of singer he is and wants to be. Yet, he has been relegated to climbing out of coffins and working with shrunken heads and crawling hands to make people come and listen. But now it appears as if things may change. Jay has an album in current release - "A Portrait Of A Man And His Woman". Although one hears an occasional grunt or snort, this recording showcases the man as he should be heard, a truly out-



standing singer who is comfortable in many bags. In addition, he will have his own network television show in the fall, which will be geared to the Saturday morning children's audience. Screamin' Jay Hawkins is looking forward to the day when he will just be Jay Hawkins, singer of songs.

Carnation Blues / Why Did You Waste My Time
Not Any More / Baptize Me In Wine
Please Try To Understand / I Found My Way To Wine
This Is All / (She Put The) Wamee (On Me)
Well I Tried / You're All Of Life To Me
Talk About Me / Even Though
Take Me Back / I Is
I Put A Spell On You / \$10,000 Lincoln Continental
I Put A Spell On You / Little Demon
You Made Me Love You / Darling Please Forgive Me
Frenzy / Person To Person
There's Something Wrong With You / Alligator Wine
Ashes / Nitty Gritty

The Whammy / Strange
Hard Day's Night / Party Doll
All Night / I'm Not Made Of Clay
I Put A Spell On You/You're An Exception To The Rule
Po' Folks / Your Kind Of Love
I Hear Voices / You Don't Care
I'm Lonely / Stone Crazy
Constipation Blues / Our Love Was Not Made For 3
Too Many Teardrops / Makaha Waves
I Put A Spell On You / Little Demon (RE-ISSUE)

USA

At Home With Screamin' Jay Hawkins
I Put A Spell On You
Screamin' Jay Hawkins ... What That Is!
Screamin' J. Hawkins
A Portrait Of A Man And His Woman

HAWAII

A Nite At The Forbidden City

ENGLAND

Screamin' Jay Hawkins - I Put A Spell On You
The Night And Day Of Screamin' Jay Hawkins

SINGLES

Screamin' Jay Hawkins	Gotham
Jalacy Hawkins	Timely 1004
Jalacy Hawkins	Timely 1005
Jay Hawkins	Mercury 70459
Jay Hawkins	Wing 90005
Jay Hawkins	Wing 90055
Screamin' Jay Hawkins	Grand 135
Screamin' Jay Hawkins	Grand
Screamin' Jay Hawkins	Okeh 7072
Screamin' Jay Hawkins	Okeh 7084
Screamin' Jay Hawkins	Okeh 7087
Screamin' Jay Hawkins	Okeh 7101
Screamin' Jay &	
Shoutin' Pat	Chancellor
Screamin' Jay Hawkins	Roulette 4579
Screamin' Jay Hawkins	never released
Screamin' Jay Hawkins	Decca 32019
Screamin' Jay Hawkins	Decca 32100
Screamin' Jay Hawkins	Providence 411
Screamin' Jay Hawkins	Enrica 1010
Screamin' Jay Hawkins	Philips 40606
Screamin' Jay Hawkins	Philips
Screamin' Jay Hawkins	Philips - released in
Screamin' Jay Hawkins	Epic 2209 Hawaii only

ALBUMS

Epic LN 3448
Epic BN 26457
Philips 600-319
Philips 600-336
Hot Line 10024

Sounds Of Hawaii 5015P

Direction 8-63481
Planet 1001

QUEENS *No. 1* OLDIES SHOP

DISCO-DISC

71-59 AUSTIN STREET
FOREST HILLS, N.Y. 11375

TEL.
(212) 261-6690



SEARCHING FOR OLDIES?



- *** WRITE OR CALL FOR OUR FREE CATALOG LISTING OVER 5,000 TITLES AND YOU WILL REALIZE YOUR SEARCH HAS ENDED ***
- *** WE HAVE FAST MAIL ORDER SERVICE (3 DAYS) WITH CASH REFUNDS AND NO CREDIT SLIPS ***
- *** OUR CATALOG LISTS EVERY REGULAR PRICE (\$1.00) OLDIE IN STOCK (Not a listing of a zillion titles) ***
- *** WE HAVE A FABULOUS COLLECTORS WALL & MANY OLDIE LP'S

We Are The Only Store You Will Ever Need For

OLDIES

CARL HOGAN

The Valentines

BY PHIL GROIA

In issue # 4 of "Bim Bam Boom" we presented an article called "Richard Barrett Remembers" which dealt with the in and outs of the R/B field. Now another former member of the Valentines, Carl Hogan reminisces about the group, his career and some of the anecdotes that made up the good and bad days of the 1950's.

Growing up in New York City or any large major urban area in the United States in the 1940's - 1950's for a variety of reasons might have been tougher than it is today. Add to that the dimensions of being poor and black, and you have life defined in terms of survival--a struggle for survival that is further complicated by the location of the teeming inner city ghettos of Harlem or Washington Heights. One way to escape from this was through music - the music of the street! Carl Hogan found this especially easy as he loved music and cherished his historic musical background. (Carl's grandfather, Broadus Hogan wrote the original "Amen", a gospel diamond that was made famous in the motion picture, "Lillies Of The Field". Songs such as this were passed on from generation to generation by the tradition of oral history. Perhaps that is why Mr. Hogan was never given credit as were many early blues and gospel composers).



8 x 10 GLOSSY PHOTOS

ALL THE GREAT OLD GROUPS.....
FOR ILLUSTRATED, COMPLETE DETAILS, SEND A
STAMPED, SELF-ADDRESSED ENVELOPE TO:

Richard Horlick
P.O. Box 34633
Los Angeles, California 90034



As a teenager, Carl would pass the time by hanging out, getting together with friends and singing. This street corner singing usually took the form of imitating groups considered to be super-stars; The Clovers, Velvets and Vocaleers. This activity usually took place in a playground on Amsterdam Ave. and 128th Street in various corners along Saint Nicholas and Amsterdam Avenues from 130th Street to 161st Street. It wouldn't be too much of a shake for Carl to walk down from 161st Street to 135th Street to sing with guys who simply dug singing together. One night in 1952, Carl took a walk over to the Colonial Projects on 8th Avenue next to where the Polo Grounds used to be to see the Vocaleers who were appearing at one of those Friday night, "grind em" ups. There he was asked by Mickey Francis if he would like to join a group called the Dreamers which also included Raymond "Pops" Briggs and Ronnie Bright.

Another big thing in those days, in addition to hanging out, was those "bad" house parties from where (according to Al Grannum, WLIB-WBLS, NY) you could see the mellow glow of red party lights for miles. The Dreamers started their amateur careers (extremely amateurish according to Carl) at those parties where they usually sang "So Long" and "For You." Mickey was the first tenor and lead; Carl the second tenor; Ronnie was the bass; and "Pops" usually sang tenor. These are the same two songs along with "Summer's Love" that the Valentines, the guys plus Richard Barrett sang for Raoul Cita in preparation for an audition for Bruce Records. Carl was not sure whether or not they made demos of these songs.

Sometime in 1952 or 1953, the Dreamers met Richard Barrett. Richard was poor also and had come up from Philadelphia to find a job. Richard's two fortes when he first came to Washington Heights were "playing the piano" and serenading parked lovers in a Riverside Drive park with his "Arthur Godfrey" type ukulele. Mickey, "Pops," Carl and Ronnie used to sing down at the park and one night they noticed Richard and his '49 Olds convertible... pink. Soon they started singing together, Mickey became the second lead and Richard took over the leadership both business-wise and vocal-wise.

The Dreamers first buck was made at a place called Bowman's on 155th Street and Saint Nicholas Avenue. Their first buck was exactly that; the Dreamers received one dollar each for singing on a platform that was barely big enough to hold an organ and the five of them. As Carl described: "We sang, two of the twelve people in the bar clapped and we got paid." Carl really considered the Dreamers and Valentines as miserable experiences of the past that should just be forgotten. This was evident when he said:

Before we became professionals, if you really want to call it that, we did most of our singing around junior high schools in a battle of the groups type of thing. We also appeared at the Memorial House which was a record hop type of place and at the Englewood Jewish Center where we battled the Harptones, Willie and them were there. We killed them on the first show in our three dollar coats and they came back on the second show and murdered us. It was a hell of a thing.

On another occasion in 1954, we entered Amateur Night at the Apollo and won third place. We were beaten out by, of all things, a belly dancer; a snake dancer. We were supposed to wear jackets but "Pops" had taken his jacket and put it in a washing machine; a dress jacket mind you. He came to the theatre in a rough dried coat. To solve the problem, we took our coats off and went out in our shirt sleeves. Someone threw a rose at Richie and others threw pennies. I've never been able to figure out if that was an insult or not. The song we sang was "Money Honey" because Richard dug Clyde (McPhatter) and the Flamingos, especially Nate (Nelson). Richard liked their style.

Sometime in 1954, either before or after the Apollo stint, The Dreamers decided to change their name because of all the bad luck they were having. One afternoon, Carl, Mickey and Richard sat down to decide on a new name, Carl went home for dinner and when he returned, to his surprise, the name had been changed to The Valentines. They even went as far as to have "Valentines" printed on the side of Richard's father's '49 Olds which was their only means of transportation. Soon after this Carl quit the group because of hassles over auditioning. The late Donald Raysor took his place as second tenor. This is the same Donald Raysor who sang with the old Velvets and who had formed the duet Velvets, with Pop's brother Leon Briggs ("Dance Honey Dance") - Fury #1012). Donald Raysor also wrote many songs with Leon including "Bella Marie" by the Clippers and "See You Next Year" by the Cleftones. The Briggs family is also more intricately intertwined with the Valentines. Lil Briggs, Pop's sister is the young lady about whom "Lilly Mae-Belle" was allegedly written although there have been rumors that this was simply a street song that Donald Raysor had. Jake Briggs, a third brother, had a "Fifth Dimension" type group (The Valtones) that the record companies believed was too complicated and not simple enough for the songs of the fifties. Before he rejoined the Valentines in 1957, Carl had his own group called the Miracles which contained Leon Briggs, Jerry Moore, Lee Gale and a fellow named Joe whose name Carl cannot recall. Their only release was "Your Love"/"I Love You So" on Fury #1012.

After Carl had been out of the Valentines for about three weeks in 1954, they recorded "Tonight Kathleen" for Old Town. Incidentally this song was not written about one of Richard's girlfriends. Therefore, the Valentines who first recorded for Old Town included Richard Barrett, Mickey Francis, Ray Briggs, Ron Bright and Donald Raysor. When the group moved to Rama in 1955 to record "Lilly MaeBelle," Eddy Edghill replaced Donald Raysor. Sometime in 1956, "Pops" was replaced by David Clowney from the Pearls. (David is otherwise known as Dave "Baby"/"Happy Organ" Cortez. In 1957, Richard asked Carl who was having internal difficulties with the Miracles if he wanted to return to the Valentines, replacing Eddie Edghill. He did and together, Carl and Richard wrote "I Cried, Oh, Oh" and the very beautiful, "Don't Say Goodnight," the Valentines last record on Rama. The Valentines stayed together for about a year, did one more show at the Apollo with Carl, and then broke up for good in 1958.

The last and only time they were seen anywhere was for a hot minute at the Academy of Music in Sept. 1971 when Carl regrouped with "Pops", Bobby Lockett and Fred Taylor borrowed from the Harptones.

During the period of 1954-57 when Carl was not a member of the Valentines, he did however record. His last effort was with the Miracles. The first was with Charles Sampson, also of the Velvets, who had been the lead singer on "I". A really good record by fifties standards, it had a taste of the Velvets but in the style of Robert and Johnny. ("Lucky Star"/"One More Chance" by Charles and Carl - Red Robin #137). Carl wrote the flip side with Sampson.



THE DREAMERS (ORIGINAL VALENTINES) performing at a party in 1952; left to right: Carl Hogan, Raymond Briggs, Mickey Francis and Ronnie Bright.

Carl then stopped recording and tried to learn more about the business of publishing, copyrighting etc. He had seen too many guys make a million and never have it. When he did rejoin Richard and the Valentines, he and Richard became sort of a dynamic songwriting duo. In the late fifties, the pair wrote the following in addition to "Don't Say Goodnight," "Be Sure My Love" (Dubs), "So Much" (Little Anthony and the Imperials) and "Is It True" published by Mickey and Sylvia for them to record but it was never released. In 1962 when Carl returned from the service, he embarked on another songwriting binge; this time either alone or with other writers.

With Tony Middleton and Billy Dawn Smith he wrote "You Spoiled My Reputation"/"If I Could Write A Song" and "Don't, Don't Don't (Dropout) by Ronnie Bright and the Schoolmates (Coed 605). For Chuck Flamingo, he wrote "What's My Chances," for Alvin Robinson "Bottom Of My Soul", and "What Ever You Had You Ain't Gt No More," and with Joe Jones who managed the Dixie Cups, he collaborated on "You Brought My Heart Right Down To My Knees." Returning with Tony Middleton, he is credited with "Maybe Baby" and "That's The Sound Of Music" for Sweet William (Coley). In the sixties he penned three more for the Dixie Cups, "That's Where It's At," "Sugar That I Need", and "Here It Comes Again." Carl's most accomplished effort is a song "Cover Me" which was recorded by Jerry Fielding. The lyrics were written by Billy Dawn and Tony Middleton. The music was written and arranged by Carl.

This story was not intended to be a full history of the Valentines. It is merely an accounting of some remarks that Carl was kind enough to relate. We at BIM BAM BOOM thank Carl and wish him good health and the best of luck.

Carl Hogan and the Miracles:

Fury #1003 - "I Love You So" (F1002)
"Your Love (Is All I Need)" (F1003)

Charles and Carl:

Red Robin #137 - "Lucky Star" (R3093)
"One More Chance" (R3094)

Valentines:

Rama #228 - "Don't Say Goodnight" (RR3235)
"I Cried, Oh Oh" (RR3236)

RECORD CITY'S OLDIES SPECIAL

for only \$1.00

Plus 25¢ handling each

We Have A Limited Supply Of

1. WEDDING BELLS, OH WEDDING BELLS	THE SWANS	FORTUNE	813
2. YOU	THE INITIALS	SHERRY	1
3. ANYWAY YOU WANNA	HARVEY	TRI PHI	
4. HONEY, HONEY, HONEY	THE CHALLENGERS	TRI PHI	1012
5. LONELY DAYS, LONEY NIGHTS	THE FABULAIRES	CHELSEA	103
6. COMES LOVE	THE SKYLINERS	VISCOUNT	104
7. OUR LOVE WILL BE	THE ALADDINS	WITCH	111
8. NO NO NO / ROW YOUR BOAT	THE CHANTERS	DELUXE (Ye1)	6200
9. WEAR THIS RING	THE CREATORS	HI-Q	5021
10. LISTEN TO THE RAIN	THE DELTEENS	FORTUNE	541
11. SINCE YOU'RE GONE	THE DIABLOS	FORTUNE	536
12. OUR SCHOOL DAYS	THE MONITORS	SPECIALTY	595
13. WHERE'S MY GIRL	JESSIE BELVIN	SPECIALTY	559
14. OVER THE RAINBOW	THE ECHOS	SPECIALTY	601
15. DREAM GIRL	JESSIE & MARVIN	SPECIALTY	447

AVAILABLE FROM:

RECORD CITY
2010 Noble St.
Swissvale, Pa. 15218
412-271-9291

RARE SOUNDS

Sal Mondrone

One night just recently, Sal Passantino and I had just finished taping our weekly radio show and were just sitting around my converted studio house rapping and playing some good sounds, when suddenly the bell rang and in walked Cas Bridges, lead singer of the original Four Fellows. We were supposed to do a taping session with the Four Fellows to promote a show that we were all going to be involved in on July 23rd, 1972. Sal Passantino and I somehow just knew this would be an eventful evening.

After all introductions were made, I took out my copy of "Stop Crying" by the group on Tri-Boro and Cas really went wild. Many memories must have passed through his mind as he was really astonished at how long ago this recording was made. We finally started prodding Cas for names, dates, and places, etc.

He started to tell us about what a fine Baritone-Bass Bill Carey was. (He does lead on "Break My Bones", the flip side of "Stop Crying"). All of a sudden, Cas mentioned that he left to sing in another group called the "Clefftones", formed from members of other groups. About this time Sal and I were in a state of shock. Sal Passantino looked at Cas and said, "The Masquerade Is Over"? Now the three of us were in shock.

I pulled out my copy of the record by the Clefftones on Old Town and put it on my turntable. I wish you could have seen the expression on Cas' face when we played both sides for him. He told us that a fellow by the name of Cliff Driver, a blind piano player, arranged that whole session. This record was cut for Hy Weiss' Old Town label. We asked him how he got involved with the Clefftones and he told us he dropped out of the Four Fellows after about a year and a half for personal reasons. This, to our amazement, was an astonishing discovery since no one knew whom the Clefftones on Old Town were. Obviously not the Clefftones of "Gee fame, this group only cut one disc and has nothing to do with the more well known group. The Old Town record was produced in 1955.

After talking with Cas awhile, the other members of the group began to walk in and Sal and I proceeded to do a complete interview with the Four Fellows, who should not be confused with the group that recorded "Soldier Boy" on the Glory label.

The original group consisted of Cas Bridges, Bobby Thompson, Bill Carey, and Roy (?). The group told us that they recorded "Stop Crying", backed with "Break My Bones", in 1953 and a short while after that record was released, Cas Bridges left the group. If you're ready for this, when the group finally re-formed due to the fact there was another group with the same name, they became the "Victorians". They recorded a record called "Heartbreaking Moon", backed with "I'm Rolling", for the Saxony label, a real fine 1956 type sound. Cas was in the Army when they recorded "Heartbreaking Moon" but he wrote the song. This is when Donny Myles, an original member of the Four Dukes, Heralds, and Billy Dawn Quartette, joined the group. Then they went on to record a record on the Selma label call-



ed "Wedding Bells" We're sure you collectors out there are familiar with that sound. The group told us that Bill Carey left around 1956 and is now with the Danleers. They said he had one of the finest Bass-Baritone voices around. It's interesting to note that Donnie Myles was discovered in a Brooklyn park by Billy Dawn Smith and Sonny Benton, two original members of the Billy Dawn Quartette. Billy Dawn thought that Donny would make a fine lead tenor. Donny does lead on the old standard "Crying In The Chapel" by the Four Dukes on Duke. Al Browne accompanies them on their Duke and Decatur efforts. "This Is The Real Thing Now", is another true Rhythm and Blues classic. In all, Billy Dawn Smith, Sonny Benton, Donnie Myles, and Billy's kid brother (who was baritone) are all the same personnel on the Decatur, Duke, and Herald records.

We are proud to say that the Four Fellows are back to stay this time with a fine new release on the re-activated Aljon label called "Happy Honeymoon". The flip of this record is a fine version of "Memories" by the Decoys. Many years may go by but these old R/B groups never die. They just hide for awhile until someone shows enough interest in them and the real talent comes out once more. Yes, Rhythm and Blues Revisited (our radio show) wishes the Four Fellows all the luck in the world and so does "Bim Bam Boom" magazine. After all, that's what we're here for, to preserve a sound that we all love.

Decatur #3001 - Billy Dawn Quartette
This Is The Real Thing Now / Crying For My Baby

Duke #116 - 4 Dukes
Crying In The Chapel (2628)/I Done Done It (2629)

Herald #435 - The Heralds
Eternal Love (1124) / Gonna Love You Everyday (1123)

Blue Flame

Is a small paper about Chicago Blues, live and recorded. Discographical data, photos, news, interviews and label listings.

Issues 11 thru 15 still available, 25¢ each + 8¢ stamp for every two issues ordered.

CARY BAKER, 2701 BIRCHWOOD AVE., WILMETTE, ILL. 60091

SHOUT

(FORMERLY SOUL MUSIC)

SHOUT MAGAZINE, FOR DISCOGRAPHIES AND LABEL LISTINGS OF ARTISTS & SOUNDS OF THE 50's & 60's PLUS COMPREHENSIVE BIOGRAPHIES OF CONTEMPORARY R&B ACTS + REVIEWS, ETC. SAMPLE 50¢ ONE YEAR SUBSCRIPTION \$5.00 (Air) \$3.75 (Land) 46 Slades Drive, Chislehurst, Kent BR7 6JX, ENGLAND

THE COOL GUITAR STUDY

typewritten, privately published

concerns written music. melody
figures. chord abbreviation.
diatonic harmony. clock intervals.
tabs. five line ledger and codes.
the chromatic ledger.

concise language; intended for
advanced or beginner. six pages
intended for guitar, seven question
pages, nineteen pages author
composition, forty-seven pages in all.
get yours soon.

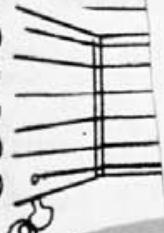
Send \$1.50 to:

**Tom Small
R.R.#2, Box 9
Kankakee,
Illinois 60901**

Learn to read and write
according to your own style.
This guitar instruction book
has five basic systems of
guitar notation:
a new tablature,
the five line ledger,
a new chromatic ledger,
a bass figured system that's
especially applicable to
triad harmonies,
and a melody figured system
that's especially applicable to
chord melodies.

The Cool Guitar Study/Tom Small

(F) 5 6 1 6 5 6 3 4
4(9) vi6 b27+5 C/5 vi
2 1 3 5 b7
37b5 C7 au di di 25-2
1 2 1 6 7
2+9 46,5. IV6 ①
5
5-5-1 15-35 50 ②
2 1 4 5 6 ③
C9 25-25 V 11/6 5-b7-9-3 ④
6 3 b3 6
47 30-20-25 47b5 C+ 4°(7) 30- ⑤



STRINGS TOWARDS THE SKY AND THE THIN
sounding higher than its upper
length are frets, and
The untouched.

Cool

The Cool Guitar Study/Tom Small
The Cool Guitar Study/Tom Small
The Cool Guitar Study/Tom Small
The Cool Guitar Study/Tom Small
The Cool Guitar Study/Tom Small
The Cool Guitar Study/Tom Small
The Cool Guitar Study/Tom Small
The Cool Guitar Study/Tom Small
The Cool Guitar Study/Tom Small
The Cool Guitar Study/Tom Small

Guitar Study by Tom Small



In the fall of 1954, Milwaukee's airwaves were blessed with the cool, smooth sound of R/B for the first time. The newly started pop station WRIT had acquired the talents of a young disc jockey from Shreveport, LA., and he brought his love for R/B music with him.

Chuck Dunaway had left behind a large number of loyal fans in Shreveport, but he proceeded to build a following among the Milwaukee teenagers. While in Shreveport, he had launched the career of Dale Hawkins. Always quick to recognize talent, Chuck had played two home tape recordings of Hawkins on his radio show - "See You Soon Baboon" and "Four Letter Word". The songs and the artists attracted the attention of Stan Lewis of Stan's Record Shop, and eventually Stan managed to get Hawkins signed with Checker where he had his biggest success with "Susie Q".

Chuck started on WRIT with the 9PM to 12 midnight slot, every week night. Three full hours and hardly any sponsors. The records were great! "Bip Bam", "Crazy For You", "I Hear You Knockin'", "Maybelline", "Earth Angel", "Heart Of Stone".

His audience grew. He got many sponsors both local and national. Milwaukee was rockin' and reelin' to the Chuck Dunaway Show, with "Zip" by Red Prysock as the sign on theme and "The Bat" by Billy May for a sign off.

In the fall of 1955, WRIT decided to go top 40, and Chuck left for a smaller station, WMIL, and his listeners switched with him, leaving WRIT to find a new audience.

At WMIL, Chuck had the afternoon spot commencing at 4PM and going until sundown. (WMIL was a daytimer). This time change actually suited Chuck's audience of teenagers just fine, and the change in stations did him no harm at all.

During his short stay in Milwaukee, besides opening the door to R/B in general, he gave us all the opportunity to see our favorite artists in person by having many great stage shows. One memorable show I attended in the spring of 1956 featured the Spaniels, Dells, El Dorados, Daps, Diablos, Moroccos, Bobby Charles and Jimmy Reed. Chuck M.C.d the show in his famous kelly green suit and green shoes. Nolan Strong and his Diablos were wearing violet satin jackets with yellow shirts, ties, and trousers and the Moroccos wore red tuxedos with gold cummerbunds and black shirts with white ties. Cool, man, cool.

Record companies soon realized the power of Chuck's show. "Rockaway With Dunaway" had over the record buying teenagers, and he started getting exclusive copies of new records such as "Speedo", "When You Dance", and "Why Do Fools Fall In Love". In addition, he was the personal manager of the Five Notes and wrote and produced their Chess recording of "Park Your Love" and "Show Me The Way". Another Milwaukee disc jockey, Larry Hayes, "The Ladies Craze" (now in Little Rock, Arkansas) was the group's road manager.

Towards the end of the summer, 1956, Chuck received a lucrative offer from a Houston, Texas station, and perhaps succumbing to a yearning for the climate of the south, he took the job and left Milwaukee. He has been in Houston ever since.

His time slot on WMIL was quickly filled by an ancient announcer named Gene Emerald, who adopted the title "Father Emerald" and tried to retain the teen audience. He didn't succeed. The teenagers, deprived of the dynamic leadership of Chuck Dunaway soon drifted to the pop stations with their razzmatazz deejays and R/B disappeared from Milwaukee radio.

While Chuck was on WMIL he used "Hot Rod" by Hal Singer to sign on, coming in right after the "blow, Hal, blow" part. His sign off theme was "Last Call" by Plas Johnson, interposed with his closing remark "Till tomorrow and, whatever you do - do it right."

DISCO-LLECTORS

- Bob Miller -

In this series of articles, I will probe the oldies freak or in nicer terms: the oldies collector. I will classify him into categories of devotion and preference and attempt to understand why he has arrived at his current status of being part of one of the most increasingly studied hobbies today.

My first article will serve as an introduction to future in-depth studies of the various topics concerning the collector's record buying habits. As a capsule summary used to introduce you to the collector, I have five categories to discuss. Try and judge which one fits you best as a record buyer.

1) THE TRUE COLLECTOR - The most familiar type. The one who will shoot his grandmother for an original label on red plastic. The kind who will not eat on record hunting trips in order to save money for the "sounds". The type who is not interested in revivals or current music because he is living in 1956 and may never change.

2) THE PLASTIC COLLECTOR - The guy who enjoys original labels but never has enough money to buy them. He has no time for record hunting trips and spends all his time visiting retail stores looking at the records and gets a kick out of looking at record lists and catalogs. The kind who loves the old sound but doesn't mind buying a Lost Nite single (if he has to). P.S. His wife loves Chubby Checker and he does too.

3) THE OLDIE RECORD BUYER - The one who is madly in love with the sound but will not spend more than one dollar on an old record. All his records must be in new condition or he is being ripped off. He has evolved through ten years of change into a conflict of record tastes. The kind who has all the original END and GEE singles but also owns thirty Beatles LP's and likes them. The guy who knows every common oldie but when it comes to rare sounds, he needs help.

4) THE PRODUCT OF THE REVIVAL - The guy who loves all his 1957 records after his wife threw them away. He claims he has made a drastic mistake loving all those Creedence and other rock LP's and has fallen back into the sound of his youth. This is the guy who will cry when he finds out that 3/4 of his favorite records are now out of print. His favorite pastime is buying tickets to all the shows and bragging to his friends how much he knows. The guy who will enjoy the Grateful Dead LP during and after the revival and who won't mind his wife throwing his oldies away again.

5) THE NEW OLDIE FAN - The youngster or oldster who has been turned on to the old sound for the first time. The guy who cannot understand why he missed it the first time around. The guy who's in trouble the first time he looks to buy his favorite records and finds the prices high in stores and the collectors trying to cheat him. The fan who is not loyal to the oldies scene buy enjoys it just the same.

These are only some of the areas I will cover starting with next issue. If you have any ideas, thoughts or funny instances which basically fit into the realm of this discussion, please don't hesitate to write. See you next issue.

Hackensack Record King

Come in and browse.

50,000 oldies at \$.98 each

We buy, always in the market
for oldies.

304 Main Street

Hackensack, N.J. 07601

201-488-4232

RARE RECORD COLLECTORS

The rarest group sound you'll ever hear is now available, ---
THE BLUE JAYS sing "COULD I ADORE YOU
SWEET PAULINE" on ROADHOUSE REC'S.

These unreleased cuts were done in March, 1953 by the
BLUE JAYS a 5 man quintet from Washington, D. C.

They disbanded 2 mos. later w/out ever releasing a record,
any other info. on them is unknown.

Both sides of this record rank w/5 SHARPS-JUBILLE as
being one of the greatest sounds of all time. No collection is
complete without it!

Available for \$3 -blk. pl. or \$5 on RED PLAS.

TO ORDER - send check or M.O. (prefferably) to:

LES MOSKOWITZ
8606 Greenwood Avenue
Takoma, Park, Maryland 20012

Please allow 2 wks. delivery time.

TIME SQUARE RECORDS

37 WEST 181 ST BRONX, NEW YORK 10453

THE HARDEST PLACE TO FIND IN NEW YORK

IF YOU'RE TIRED OF GETTING QUANTITY NOT QUALITY.

IF THE "LOST NITE" LABEL HAS LOST ITS APPEAL.

IF YOU WANNA BLOW YOUR MIND OUT.

THEN WE SUGGEST YOU GET IN TOUCH WITH GREATNESS.

WE COVER GROUPS, BLUES, 45'S AND 78'S. WE ALSO HAVE
ANYTHING ELSE THAT EXISTS.

SEND ALL MAIL TO: L. SILVANI, 1865 UNIVERSITY AVE. BX. 10453

SEND \$2 AND BE PLACED ON OUR SPECIAL MAILING LIST.

(IF YOU'RE COMING DOWN REMEMBER WE OUR OPEN THREE DAYS A WEEK)
FRIDAY - SATURDAY - SUNDAY - (12N-8PM)

(212) 364-8733 - 294-8924

FROM THE SQUARE

By: Louie Silvani

We're gonna plunge through time to an era that produced some of the greatest examples of pure emotion to be put on plastic. I'm talking about the R/B vocal group syndrome that hit this country hard in the fifties. So get your vaseline, fix up your d.a., and put on your black leather jacket 'cause here we go.

If you think somebody just woke up in the middle of the night and was inspired to tell some guys to spill their guts into the grooves of a record, you're mistaken. It was a little more complex. Environmental conditions, gospel music, racial discrimination, blues, lack of identity and freedom of expression - these and other factors mixed together like chemicals until the ultimate result was the pure Rhythm and Blues sound. A group from the ghetto, having barely enough in life to get by, experienced emotions far different from a group in the hills of the midwest. The beauty is that many of the tensions and frustrations that were part of the lifestyles of these groups can be heard in their music, because they didn't just sing about them, they lived them. The human voice is somewhat like a fingerprint. No two are exactly alike, and when you have four or five getting together, well, the styles, moods, and changes are endless. A quartet in their twenties approaching a standard like "Sunday Kind Of Love" will interpret it entirely differently from four kids just trying to develop a style. There was a refreshing quality in the vocal group sound that made it unique.

Many things have changed. Today's youth live in a world far removed from that of the teenagers of the fifties. Above all, drugs were not so prevalent then. A little "Gypsy Rose" went a long way when a group got together for Saturday night practice. Above all, it was the highest honor to be a member of a respected group. Some guys would assemble on the corner and achieve such perfect harmony it sounded like the crystal clear tones of a bell. Fascinated people seemed to be drawn to the spot to listen. After the group stopped they'd turn around and see a crowd of maybe twenty admirers just gaping, open-mouthed. Then before you knew it the chicks would flock around them. Fellas from other groups would introduce themselves. Is it any wonder that the groups tried so hard in those days? The fact that everyone enjoyed this spontaneous, free singing was great, but even more important, the possibility always existed that the group might be "discovered" and would record a hit someday. Guys would think, "If twelve year old Frankie Lymon can do it, so can we!"

And so it was that from 1954 to 1959 there was an explosion of such talent, and because there were so many fine groups, some of the greatest never got the recognition they deserved. Take, for axample, the Cavaliers on Atlas. Or how about the original group to record "I Promise To Remember," Jimmy Castor and the Juniors on the Wing label. Then there were the Bees on Bee with "Kiss Me, My Love", the Five Owls on Vulcan out of Birmingham, the Heartbreakers on RCA, the Twilighters on Marshall from D.C., the Rockin' Dukes with "Angel and a Rose" out of Memphis, and hundreds more.

It was very frustrating for, say, the Vibranaires on After Hours to just finish their version of "Doll Face" and have it bomb out, and then hear Perry Como on the radio singing "Easter Parade". It was even worse when a pop white group "covered" your record and had a big hit, as the McGuire Sisters did with the Moonglows' "Sincerely". And yet, even though today you hear members of the old groups complain of being beat out of royalties and everything else, I'm sure they would all do it over again if they could, because they enjoyed it so much. When you work at something you truly enjoy, there's no limit to the heights you can reach. The Four Sparrows (Sparrows Quartette) is a prime example.

I devote much of my life to the sounds of this era, and it saddens me that there aren't many black vocal group collectors, because I feel it is truly one of the greatest art forms the black man has ever contributed to his fellow man.

What was the seed that blossomed into this phenomenal era that makes people want to spend \$100.00 for an original label? I'd like to go into that in depth in a future issue, but from 1951 to 1958 you had a period which will live on as one of the greatest in the history of the music industry. I feel it was a mixture of hundreds of ingredients that made it happen. The tree bore its fruit, then the leaves began to wither and die. It was during this era, in 1956, that Alan Freed had completely sold the white audience on the black Rhythm and Blues sound and it started going commercial. Along came the young DOO-WOP sounds like "Bohemian Daddy" by the Marquis on Onyx; "Collegian" by the Copesetics; Frankie, Louie and the other sub-teen groups; and the Rock n' Roll ballads like "Can I Come Over Tonight" by the Velours on Onyx. This great era, an outgrowth of the early "rare" sides exploded for only three years. It passed its prime quickly, and by 1960 only a faint glimmer remained. It was then that Slim Rose started a cult of collectors that would keep this spark alive all the way to 1970 when the Rock Revival came in.

I often wonder, had Alan Freed never brought the black musical culture to a mass audience, if it would have had a few more years of pure sounds by groups like the Mello Moods with "Where Are You", The Five Willows on Allen and Pee Dee, The Esquires with "Only The Angels Know" on Hi-Po, the Ambassadors on Timely, the Larks with "My Reverie". Perhaps someday there will be a museum dedicated to the preservation of Rhythm and Blues - Rock n' Roll. It might be a place where future generations could go to listen to the old groups at their best, to hear the music of America as it was then, to see sides by the Lovenotes on Riveria hanging in a display case. If such a place ever came to be it is where my collection would rest when I die.

Many of my thoughts have been shaped by Dom Delia (Sparrows), and perhaps someday he will give me the permission to present his biography. In the meantime, send any comments to "Bim Bam Boom", and keep those letters coming in.



Rockpile



ON SALE EACH MONTH

Rock, Soul, R & B, Cajun Articles, Disco's
Subscription: US (Air Mail) 6 Issues - 3 Pounds
50 Pence - Sample Issue (Air Mail)
WRITE: 16 Laurel Avenue, Gravesend, Kent, England

RELIC RECORDS PROUDLY ANNOUNCES THE FOLLOWING

RECORDS ARE NOW AVAILABLE ON THEIR ORIGINAL
LABELS:

ME & MY DEAL ** SQUIRES ** VITA LABEL
VALLEY OF LOVE ** BILLY STORM & THE CHAVELLES
VENUS ** SQUIRES ** VITA LABEL
ADORABLE ** COLTS ** VITA LABEL
SWEET 16 ** COLTS ** VITA LABEL
SINDY ** SQUIRES ** MAMBO LABEL
DON'T FALL IN LOVE TOO SOON ** PRELUDES**
EMPIRE LABEL



ALSO AN ADDED ATTRACTION, AN UNRELEASED VITA
MASTER:

"ITS SO HARD TO LAUGH, SO EASY TO CRY" BY AN
UNKNOWN GROUP THAT WE HAVE CHRISTENED
"THE VITAMINS"

DONE IN ACAPELLA AND RECORDED IN 1956.

★ ALL THE ABOVE RECORDS ARE \$3.00 EACH POSTPAID. ★

TO YOUNG ** EMBLEMS ** BAYFRONT
POOR HUMPTY DUMPTY ** EMBLEMS ** BAYFRONT
CHAPEL BELLS ** MISTAKES ** LO-FI
I'LL MAKE YOU UNDERSTAND ** PERFORMERS ** TIP TOP
GIFT OF LOVE - VAN DYKES ** SPRING

★ THE ABOVE RECORDS ARE \$2.00 EACH POSTPAID. ★

ALL THE ABOVE RECORDS CAN BE DISTINGUISHED FROM
THE ORIGINALS TO INSURE NO RIPOFFS.

WE HAVE THE "MASTER" RIGHTS TO THE ABOVE RECORDS
AS SUNG BY THE ORIGINAL ARTISTS. THEY ARE NOT
BOOTLEGS, THEY ARE NOT COUNTERFEITS, THEY ARE
REISSUES.

SEND CHECK OR
MONEY ORDER
TO:

Relic Rack
136 MAIN ST.
HACKENSACK, N.J.
201-342-4848

OR BETTER YET, STOP BY & SEE US: MONDAY,
THURSDAY AND FRIDAY EVENINGS TIL 9PM. SATURDAY
FROM 10:30AM TO 6PM. THESE ARE THE BEST TIMES
TO GET THE BEST SERVICE.

★ THOUSANDS OF OLDIES IN STOCK FROM \$1.00 UP.
HUNDREDS OF OLDIE ALBUMS IN STOCK. WE SPECIALIZE
IN FILLING "WANT" LISTS.

ASK EDDIE ABOUT PACKAGE DEALS ON QUANTITY ORDERS.

THE NEW YORK AREAS OLDEST OLDIE STORE
NOW IN OUR 10TH YEAR.

(1001) THINGS

by DICK HORLICK

YOU'VE ALWAYS WANTED TO KNOW ABOUT R&B.....
PART 1.....

1. Contrary to what was reported in another magazine, Herb Alpert never sang with Don Julian and The Meadowlarks. The White singer in the group (as in most photos), was Glenn Reagan.
2. Charles Wright (of the Watts 103rd Street Band) was a member of the Twilighters on Cholly ("Let There Be Love").
3. The first (?) record made by Sly and the Family Stone (fame), was a very fine vocal group record released as Sylvester Stewart on G & P 901 --- "Long Time Away" / "Help Me With My Heart"
4. In 1956, an incredible, 68 minute, \$150,000 black and white movie was produced in New York City. The name of the all-Negro cast movie was "Rocking The Blues". Are you ready? It starred The Harptones, singing "High Flying Baby", "Owee Baby", and "Mambo Boogie"; The Hurricanes (!), singing "You May Not Know", and "Army Life" (never on record!); The Wanderers, singing "Oozing Down" (never on record!) and "First, Last And Only Girl" featuring Pearl Woods on lead (also never on record!); The Miller Sisters (the original five girl group), singing "Go! Go! Go!" and "Having A Ball" Keep checking your TV Guides.
5. Obie (Young) Jessie told me that the group backing him on "Mary Lou" on Modern 961 was the Jacks/ Cadets, and not the Flairs as one might assume.
6. B.B. King's, Blues Boy's Kingdom record label has always been considered very rare by collectors. Until recently very few people knew about number 106 - The Five Stars, "So Lonely" / "Hey Juanita". This is surprising since the Five Stars appeared in "Rock Baby Rock It", a 1957 movie, singing their "calypso hit", "Hey Juanita". Also in this movie were blues singer Rosco Gordon and White rock singer Johnny Carroll.
7. The original label for Ron Holdens' big hit, "Love You So" was the Nite-Owl label from Seattle, Washington. Ron never sang with any groups, in case you were wondering if he was in the Chants on Nite-Owl 40 - "Heaven And Paradise" / "When I'm With You".
8. There were, at one time in the history of the Robins, eight performing members! They never recorded with more than six singers. The girl singer, who made the two great Recorded In Hollywood sides with the Robins (#112 and #121), was Maggie Hathaway who is a columnist these days for a Los Angeles newspaper.
9. In 1958, after doing a Rock N' Roll show in Oakland, California, at least four of the five El Dorados (Vee Jay) found themselves stranded without enough money to return to Chicago; so they recorded for local record producer, Don Barksdale, to earn some cash. The record? Extremely rare (though now available as a reproduction) on Rhythm 121 is The Tempos - "Promise Me" / "Never Let Me Go".

For Collectors Only

By: Sal Passantino

I'd like to thank everyone for the favorable response on my article concerning the 40's. I'd like to continue to write about the forties and the roots of rhythm and blues.

The forties did start the ball rolling for the black vocal groups. The groups got recognition from singing what the white audience wanted to hear. There were a few exceptions, but most of the groups were singing Pop, or so their listeners thought they were, (many collectors still think this). Oh, it definitely was a form of Pop singing, Black Pop, but it was definitely flavored with a little blues. The big band sound was riding high in the forties and black vocal groups were touring and recording with some of these bands. I mentioned the Jubalaires' recording of "I Know" - Decca #18782, in a previous issue of "Bim Bam Boom", but I didn't mention that it had a big band sound to it. The Jubalaires, a gospel and blues group, sang with Andy Kirk and his orchestra! If you're at all familiar with this record, you'll understand what I mean when I say Pop Blues. That's what it was. In the late forties the groups who had started singing Pop Blues were definitely getting into more bluesy material. The Cats and The Fiddle, who recorded many great records for Regis and Manor, were getting away from their own unique style. After the original lead passed away, they used a female lead on a record that had excellent group harmony in it. The song was "I'll Never Never Let You Go" (Gotham #197), but this disc would still have to be considered Pop Blues. They changed their style completely and recorded "Wine Drinker" (Decca #48151). This side was blues all the way.

Another popular group was the Five Red Caps. Again, when this group is mentioned, collectors will comment that they were Pop. They originally recorded "I'm Going To Live My Life Alone" for Joe Davis (Joe Davis #7119). If you listen to this recording, you will hear the lead singing with all his heart and soul. A talking bass explains why he wants to live alone on top of a mountain. Believe me, that's not Pop. (Incidentally, does anyone know if the Five Red Caps, Steve Gibson & The Red Caps, and the Toppers, who recorded for Savoy, were the same group? Your help will be appreciated.)

Steve Gibson and the Red Caps recorded for Mercury Records in the forties. One record which was done in Five Red Caps style was "I'd Love To Live A Lifetime For You" (Mercury #8069). Again a tenor lead and a talking bass were used.

In concluding this issue's column, I think if you listen to the recordings of the forties, you will agree. Black groups were singing the blues.

(YOU CAN HEAR THE RECORDS MENTIONED IN THIS COLUMN EVERY SUNDAY, 3AM-3:30AM on WHBI-FM, 105.9 IN N.Y.)

10. The Jets on Rainbow 201 ("The Lovers") were the same group as The Batchelors on Aladdin 3210 (Can't Help Loving You) and the writer of both these songs was a member of both groups - his name is John Bowie and he's now singing in the Clovers - he's a real nice guy and a complete interview should be forthcoming.

Dear "Bim Bam Boom"

I should like to respond to the statements made by Wayne Stierle in your April-May 1972 issue, regarding bootleg records and bootleggers. Most (almost all) of the assertions made by Wayne in his article are pure nonsense. While he is certainly entitled to his opinions, his misconceptions, lack of reasoning, and grossly inadequate research, have left him spouting the worst kind of false accusations and drivel that I've read in any magazine.

I should explain that Wayne's article offended me personally because I used to be one of the "bootleggers" that he rants about and I wish I had half the fortune he insists is so easily obtained.

The "bootlegger" that Wayne writes about I call a "record reproducer" in order to distinguish his (my) activities from an individual who makes exact duplicates of currently available records and sells them as the real thing. The latter individual is dishonest on several levels - but Wayne's "bootlegger" is reproducing R&B records that came out in the 1950's and are NOT currently available. At least most of Wayne's article is about this type of "Bootlegger"; for some reason, known only to Wayne, in his fifth paragraph he indirectly refers to individuals who don't fit into the category of bootlegger that the rest of his article is about. The "bootleggers" that "have their own record labels" and/or "are involved in the wholesale and inter-state shipping of these records" are putting out a completely different type of product and should not have been mentioned in his article the way he did. The latter individuals put out "reissues" which is my term that I use to describe a record on a different label from the original, and is almost always of a former hit record and not the obscure stuff that is referred to in the rest of Wayne's article. There is a very big legal and moral difference in the two activities.

The "bootleggers" Wayne writes about (with the aforementioned exception) are all "record reproducers", and not bootleggers. They make record pressings of obscure R&B vocal group records and sell them as reproductions - never attempting to pass off their product as being anything but a reproduction. To my knowledge, which is extensive on this subject, no producer of "record reproductions" has attempted to offer his wares without first letting the prospective customer know that for \$3 he's not getting an original Chance record! Anyone who considers such a "bargain" possible is a fool.

Wayne's second paragraph is absurd. If a collector enjoys the "feeling of the hunt" then he can hunt all he wants for originals and the availability of "repros" won't affect his efforts. Collectors buy "repros" because they want them, and certainly it is a valid and admirable activity to satisfy the record collectors' wants. The only "repros" that are ever made, are of records that are unobtainable, or nearly so, by more than a few select collectors - therefore, it stands to reason that a record that still has sales potential as an original issue, would not be rare enough to "reproduce". If making "repros" is taking money from the man who produced the original issue then why isn't this producer marketing the original for all that profit? The answer is obvious - 99% of the repros are of records that were never financial successes, and certainly could never be in today's "garbage music" market. Also, most of the fifties vocal groups, including the groups that had big hit records, never got any financial return for their efforts in the first place! Every singer that I've discussed this with is thrilled that anyone cares enough to "boot" his old material, and would love the opportunity to buy their "oldies".

Wayne's third paragraph is ludicrous - considering the extremely limited prospective market, the most economical production of an individual issue is one hundred copies. There are not enough collectors to warrant pressing much more than 100 copies of most records. To press 100 copies of a record you must invest a minimum of \$100.00 cash -- you must travel to several locations - deal with inept and disagreeable suppliers who prefer to deal with one of the more profitable record producers. You must spend dozens of hours of hard work with no financial compensation to get a decent product - and then after you've made this investment you hope that your prospective customers will want the particular record that you've sweated over. All of the information related to the production of records, labels, stampers, etc. in Wayne's third paragraph is completely false.

The fourth paragraph is consistently ridiculous - no "record reproducer" sells his records as a "collectors service"; he does it to make money and is the first to admit this. I like to believe in capitalism and the record reproducer functions in the finest tradition of what America used to represent - free enterprise. How can anyone infer that a record reproducer is NOT performing a service to collectors? Again, all of the figures quoted in this paragraph of Wayne's are false. It is absolutely impossible to make a \$2.70 profit on a \$3.00 record without making and selling many thousands of copies (if it's possible at all!) and there just aren't that many collectors of the type of record that is reproduced.

What it all comes down to in the end is that nobody twists anyone's arm to buy repros.

There is one aspect of record reproduction that is despicable but Wayne didn't mention it at all; and that is that I have heard that some dishonest collectors are buying repros and then passing them off in sales or trades as originals. Of course, there have always been crooks and my advice to complainers is to not invest in expensive "originals" unless you know what you're doing. I've never seen a repro that can't be easily distinguished from an original providing that you know what to look for.

- Dick Horlick -

FROM WEBSTER'S DICTIONARY:

COUNT-TER-FEIT - 1. to copy or imitate in order to deceive. 2. something which is forged. Syn. fraud, sham, imposture, deceit, deception. - coun-ter-feit-er (n).
BOOT-LEG - 1. to make, transport, or sell (as liquor) illegally. - boot-leg-ger (n)

(The above article does not necessarily reflect the opinions of the Editors. We recognize our obligation to print opposing view-points).



Clyde Mc Phatter & The Original Drifters

The passing away of Clyde McPhatter is a great loss to the music world. As the lead singer of the Dominoes and later the Drifters, he established vocal excellence which he performed for 22 years as a recording star. As one of the pioneers of R/B and Soul, he brought this great music out into the open as well as making it accepted and loved by all types of people. He had the ability to transform any song into his own inimitable style. Without his achievements in the 50's there would be no Soul or Rock music. In the late 50's he established himself as a fine solo performer only to lose his popularity to the ever changing tastes of the musically immature audience. I am thankful I had the chance to see this great performer in person. Some say his music and style was dated. As far as I am concerned, his music will never lose its class and enjoyability. The Drifters version of "White Christmas" is a classic and is the most popular version of the song today. He has left many fine recordings behind him. He will never be forgotten. If you are digging the sounds of today and you have a closed mind to the past and his music, you are missing a great musical experience. In closing, I would like to say there will never be another Clyde McPhatter. He is one of the few performers who is in a class by himself.

By: Richard Klaiber
Montreal, Canada



How does one go about expressing emotions that one feels upon learning of the death of her idol? Tears do not go deep enough to rid the anguish from the soul. His records are put on the phonograph and six hours later (even days later) the tears are gone but the pain and emptiness and feeling of uselessness remain. He's gone - the morning obituary tells me - but how can this be? I spent an evening with him three weeks before the end and he sang, talked, laughed, and drank. Liquor! Everybody knew he was drinking too much. Did anybody try to stop him? You knew. All of us did and I failed him the same as everyone else.

Although I had finally gotten the long awaited interview with him, the evening was a failure. I was so excited about sitting and talking with him that I became tongue tied. He was not making sense in his conversation and would go off onto unrelated things. Here I was with my idol and all I could do was gawk at him like a child. When he asked why I was so nervous, I told him it was like a dream come true just meeting him. He was delightfully charming but the bitterness came through. He told me of the time he was with Billy Ward and the Dominoes when they were riding high. His salary was \$100.00 per week and out of this he had to pay for his hotel room, food, travelling expenses, etc. He was left with no money. He was bitter about all the fans who deserted him. He was bitter about life in general.

His family thought he could still sing. I sat with them that night at the club when he wasn't able to sing anymore. They thought he was wonderful. I lied to them and agreed, but it tore me apart. He was drunk. Notes could not be reached anymore - words were forgotten - songs unfinished. Like his life.

Almost twenty years ago, I first heard him sing and his music has been a part of me since then. Can anyone who has given such pleasure ever die? Alone? Could we, his forgetting fans, have gotten him off the bottle? I did try. He told me he didn't drink much. All a lie. Why? Because he felt he was a forgotten man. Never mind that for four years I had tried to reach him by writing him inane fan letters - just to let him know that someone still cared. Letters came back marked "not at this address" or "addressee unknown". How could he have been unknown? He, whose name everybody knew a few short years ago. Where was he? Europe? Why Europe? Because we in this country forgot him. No longer a star. Who cared? I did. I really tried to help him overcome his anger and pain but I too failed.

I met him at the Academy of Music last year. Jay Hawkins introduced me to him. Drunk. But still charming. What happened to that likeable young man of twenty years ago? An old drunk. Fickle fans are the cause of Clyde's death. Where were you all when he needed you? Sitting home playing his old records? Reliving the past? He gave you pleasure. Did you ever try to give him anything?

At the Academy, Jay introduced me as a fan of Clyde's. Bitterly, Clyde mumbled "I have no fans." No fans! How could this be? Where was everybody that had elected him "King of Rock and Roll" in 1954? Grown up with their own families? Their own troubles? How could they have forgotten?

He was a bitter man when he died, in New York City, at the young age of 41, on June 13, 1972. Last year, he told me that even his parents would have nothing to do with him anymore. I had written him letters to his parents' home and they never gave them to him. How could anyone who was riding high for so many years, fall so low a little while later?

In August of 1955, Clyde was appearing at the Casino Royale in Washington D.C. A friend of mine and I went to Washington for the weekend just to see him. Before the show, Clyde was walking in the audience and when we asked for his autograph, he sat at the table with us for awhile. Since we were only 15 and weren't allowed to drink alcohol, he bought us orangeades. Until after I was married, when my mother threw out most of my things, I still had the straw from that orangeade. This is still one of my most pleasant memories.

In the last couple of years he lost everything - the home with the swimming pool, his family and the adoring crowds who used to stand in line for hours just to see him perform. Gone also was the Clyde McPhatter of yesterday. Gone to where? Is there a place that he has gone to where he can finally find peace with himself?

His physical self is at rest now but his soul remains here on earth. Each time his records are played it's proof that he's still here in our memories and hearts. Somewhere, the star that he was is still shining brightly.

REST IN PEACE CLYDE

- Marcia Vance

(TWO BLOCKS FROM BLEECKER STREET) (TWO BLOCKS FROM 7TH. AVE. IRT CHRISTOPHER STREET STATION - THREE BLOCKS FROM WEST 4TH. STREET IND - STATION - E/F/D/A TRAINS).....

Specials

49¢

WHISPERING BELLS, COME GO WITH ME - DEL VIKINGS, NO NO NO, ROW YOUR BOAT - CHANTERS,
SWEET SIXTEEN, ADORABLE - COLTS, KO KO MO - GENE & EUNICE, CONEY ISLAND BABY - EXCELLENTS

75c

"Mary Lee" - Rainbows; "Brand New Heartache" - Everly Brothers; "Knee Socks" - Ideals; "Pricilla" - Eddie Cooley; "That Lucky Old Sun" - Velvets; "My Love Will Never Die" - Channels; "Wheel Of Fortune" - Cardinals; "Annie Had A Baby" - Midnighters; "Sea Of Love" - Phil Phillips; "Click Clack" - Dicky Doo/Don'ts; "Walkin' In The Rain" - Ronettes; "Play Those Oldies Mr. Dee Jay" - Anthony & The Sophomores; "Over The Mountain, Across The Sea" - Johnny & Joe; "A Million To One" - Jimmie Charles; "You" - Aquatones; "It's Unbelievable" - Larks; "Heavenly Angel" - Superiors; "To Be Loved" - Pentagons; "My Vow To You" - Students; "What Did I Do Wrong" - Relations; "Flying Saucer" - Buchanan/Goodman; "Adorable" - Colt; "Red Sails In The Sunset" - Spaniels; "Golden Teardrops" - Flamingos; "Secret Love" - Moonglows; "Just A Lonely Christmas" - Moonglows; "Poor Rock & Roll" - Nobles; "Strange Love" - Native Boys; "My Hearts Desire" - Wheels; "All Night Long" - Du-Mauriers; "Please Write" - Tokens; "Angel Baby" - Rosie & Originals; "In The Still Of The Night" - Lee Andrews/Hearts; "Try The Impossible" - Lee Andrews/Hearts; "Coney Island Baby" - The Excellents; "This I Swear" - Skyliners; "Puppy Love" - Jimmy & Tops; "Still" - Chantels; "Out Of Sight, Out Of Mind" - Five Keys; "Johnny Johnny" - Charmettes; "Letter To An Angel" - Jimmy Clanton; "Legend Of Love" - Legends; "Moppitty Mope" - Bosstones; "Congratulations On Your Wedding" - Tune Weavers; "Peanut Butter" - Marathons; "Wonderful Wonderful" - Tymes; "So Much In Love" - Tymes; "Teardrops" - Lee Andrews/Hearts; "I Love You So" - Fashions; "I'm Dreaming Of You" - Fashions; "To A Soldier Boy" - Tassels; "Breathless" - Jerry Lee Lewis; "Tell Me Why" - Rob Roys; "Babalus Wedding Day" - Eternals; "Each Time" - Lost Cabiners; "How Would You Know" - Robins; "Pennies From Heaven" - The Matadors; "Over The Rainbow" - Morrocos; "Stormy Weather" - Ceaders; "If You Love Me" - Blue Notes; "Oh What A Feeling" - Lil' June & Januarys; "You Are So Beautiful" - 5 Notes; "Waw Watusi" - Orlons; "Alone Again" - 5 Crowns; "Dance Girl" - Charts; "Poor Little Dancing Girl" - Hurricanes; "Kiss And A Vow" - Nite Caps; "Everybody Knew But Me" - Crescents; "Dearest" - The Swallows; "Lullaby Of The Bells" - Deltairs; "Earth Angels" - Penguins; "Gloria" - Cadillacs "Deserie" - Charts; "Wisdom Of A Fool" - Five Keys; "Zoop" - Charts; "Baby Oh Baby" - Shells; "Picture Of Love" - Continentals; "Life Is But A Dream" - Harptones; "Uptown" - Crystals; "Down In Mexico" - Nutmegs; "Ballad Of A Girl And Boy" - Question Marks; "Memories Of El Monte" - Penguins; "I Want You To Be My Girl" - Teenagers; "You Baby You" - Clef-tones; "Remember Then" - Earls; "Blanche" - 3 Friends; "Rocking Pneumonia" - Huey Smith; "Just A Lonely Clown" - Huey Smith; "Don't You Just Know It" - Huey Smith & Clowns; "Genevieve" - Huey Smith; "We Belong Together" - Channels; "Mister Lonely" - Videls; "Tear Drops Follow Me" - Devotions; "Since I Don't Have You" - Skyliners; "Crazy Little Mama" - El Dorados; "Trouble In Paradise" - Crests; "In The Chapel In The Moonlight" - Orioles; "That'll Be The Day" - Buddy Holly; "Gloria" - Channels; "I'm So Happy" - Lewis Lymon/Teen Chords; "Palisades Park" - Freddie Cannon; "Think" - "5" Royales; "Mama Said" - Shirrelles; "He's Sure The Boy I Love" - Crystals; "Speedo" - Cadillacs; "Happy Till The Letter" - Sonny Til & Orioles; "The Bells Of Rosa Rita" - Admirations; "The Glean In Your Eyes" - Channels; "Pennies From Heaven" - Skyliners; "Down The Aisle Of Love" - Quintones; "Would I Be Crying" - Flamingos; "One Summer Night" - Danleers; "If I Knew" - Cruisers; "Ladee Dah" - Billy & Lillie; "I Wanta Girl" - Imaginations; "Count Every Star" - Ravens; "I'm So Young" - Students; "Dreams Of Content Men" - Dells; "Let The Good Times Roll" - Shirley & Lee; "Pretty Little Angel Eyes" - Curtis Lee; "Susie Q" - Dale Hawkins; "Over The Rainbow" - Kac Ties; "Go Jimmy Go" - Jimmy Clanton; "Down The Aisle" - Patty Labelle/Bluebells; "Tears On My Pillow" - Little Anthony/Imperials; "Stormy Weather" - Spaniels; "O Holy Night" - Billy Ward/Dominos; "Close Your Eyes" - Five Keys; "The Wind" - Diablos; "Glory Of Love" - Velvetones; "Spoonful" - Etta & Harvey; "Gee" - Crows; "12 Months Of The Year" Moonglows; "Wonderful Dream" - Majors "Waydown Yonder In New Orleans" - Freddie Cannon; "Talahasse Lassie" - Freddie Cannon.

MANY ON ORIGINAL LABELS. SUCH AS V.I. DELUXE. SUN. CHECKER. FURY. FEDERAL. ACE. CALICO. OLD TOWN. KING. JOSIE. ATLANTIC.

2.98 L.P.s ** only 99¢**

FLAMINGO FAVORITES - END 307 - SOUND OF THE FLAMINGOS - END 316 - MARCELS - BLUE MOON - COLPIX 416 -
TEENAGERS - GEE 701 - 12 + 3 = 15 HITS - END 310 - SILHOUETTES - GET A JOB - GOODWAY 100 - TEEN
DELIGHTS - VJ 1021 - PARAGONS MEET THE JESTERS - JOSIE 4008

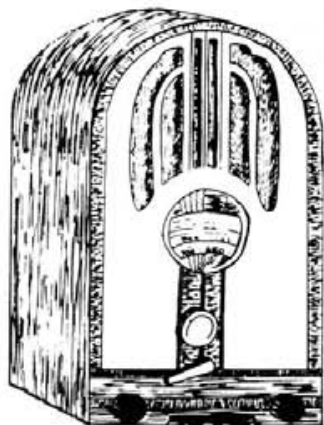
Mon. - Fri. 3:30 - 7PM ★ Saturday 12 - 8PM ★ Sunday 12 - 5PM

LISTEN FOR OUR WEEKLY SPECIALS ON JIVIN' JOE - BOBBY - O WHBI SUNDAYS 12: PM

OUR 3 IN 1 CATALOG (45's, LP's, GROUP PICTURES, STORE SPECIALS) NOW AVAILABLE \$1.50

JUST IN - ORIOLE EP JUBILEE 4000, BOOK OF LOVE - MASCOT; TROJANS - TENDER;
HUNDREDS OF OLDIE LP'S. (VERY LARGE BEATLE-PRESLEY SELECTION)

★ WE ACCEPT MAIL ORDERS. BE SURE TO INCLUDE 25¢ FOR EACH 45 REQUESTED 50¢ FOR EACH LP. ★



RADIO RAP

- * **TIME CAPSULE SHOW** - Tom Luciani and Joe Marchesani WFUV-FM, 90.07 in New York on Sat. 4PM-5:30PM. WRTI-FM, 90.1 in Phil. every Tues. & Sat. 5:30PM. This show has stood the test of time. Longest running and most respected Oldie Show in the nation.
- * **WILL ANDERSON** - Will's Rock and Roll Rival Show is on WINE-FM every Sunday from 8PM-11PM. The show covers, Conn. Southern New York State and Long Island. An excellent show with the best of the 50's and 60's. Contests and specials.
- * **GROTO ARCHIVES** - Joe Dee is your host on two stations. Mon. 3:05AM-4:00AM, WHBI-FM & Sun. 11PM-12M on WLIR-FM, 92.7 in New York. The best of the New York Sound.
- * **SOUNDS OF THE 50's**: Bobby O & Jivin Joe on WHBI-FM every Sun. 12M-12:30AM. They play the heavy sounds with feature contests and specials. A must show.
- * **ZEKE JACKSON** - WARO radio covering the Pittsburgh Pa. area. Mon-Fri 3PM to sign off & Sun. 4PM to sign off. Pete plays those Pittsburgh rockers/
- * **N.Y. ROCK EXPRESS**: Bob Eddy is your host twice a week on a train trip through time. A great idea in format with a train stopping at different years to bring you the good sounds. Sunday Mornings 2AM-2:30AM WHBI-fm. 105.9 on your dial.
- * **LITTLE WALTERS TIME MACHINE & GTO SHOWS**. Walter has two shows swinging in the Boston area. WTBS-FM, 88.1 Sun. 12M-3AM and the TIME MACHINE SHOW, WBCN-FM, Sun. 10PM-1AM. New England swings with a heavy beat, lots of information and "rare" sounds.
- * **ANTIQUE BLUES SHOW** - Bill Nolan is your host on WPKN-FM, 89.5 and plays deep blues and R/B sounds from the 50's. Show covers the bridgeport and L.I. area. Lots and lots of information.
- * **ORIGINAL R&R SHOW** - Len Leonard is your host on WHBI Thurs. 2:05-4AM. Len spins those dusty discs for nite owls. If you can't sleep, let Len keep your blood flowing with the fantastic sounds of the 50's.
- * **THE JIM PEWTER SHOW** - KMET-FM, 6-10AM in Los Angeles on Sun. Jim is also in his 4th. year on Armed Forces Radio. Jim is syndicated in several cities around the nation. Check your newspaper for times.
- * **THE SAL TEE SHOW** - WTTM-AM, 920 Sun. 9PM-12M. Sat. 12PM 5:30PM. Covers the west Penn. area, Phil. south & central New Jersey. Sal features standard & rare sides.
- * **CRUSIN' WITH LENNY & CARL** - KPFA-FM, 94.1 & KPFB-FM - 89.3 Fri. 10PM-11PM. Covering northern California from Big Sur to Oregon & Nevada. Lenny Goldberg & Carl Stolz host the rare sounds that we all love. Special features.
- * **THE ROCK SHOP** - Jim Pewter is your host on WPIX-FM, 101.9 in NY Sat. 9PM-2AM & Sun. 9PM-12M. A good show with interviews and special features. Something for everybody interested in the oldie scene.
- * **SOUND MACHINE REACTIVATED**; Francis "Chick" Powers is your host on WHBI-FM every Thurs. 8AM-8:30AM. Real groovy sounds from the 50's
- * **R n B RE-VISITED** - WHBI-FM, Sun. 3AM-3:30AM. Sal Mondrone and Sal Passantino the Editors of "BIM BAM BOOM" bring you the sounds they write about. The deep - deep sounds from the early 50's. Plenty of information. Get out your tape recorder and have a ball.
- * **THE ROY ADAMS SHOW** - WHBI-FM, 105.- Roy is your host on the Oldies Show every Fri. 1:05AM-3AM. Sounds of the 50's and 60's with special features. An excellent all around show with common and rare sides, lots of information too.
- * **THE SKIPPY WHITE "GOLDEN GROOVE SHOW"** - WTBS-FM. 88.1 Sun. 5PM to 7PM in the Boston area. Tracing the history of Rhythm and Blues year by year. P.S. 4PM for Skippy's Gospel Train.
- * **JIMMY MACK GET TOGETHER** - WHBI-FM, Thursday 1:30AM-2:00AM. Oldies from the past by request. 1940's/50's/60's. Contests & features.
- * **JOE SCALISI** - Joe plays the best of the old and new Sun. 2:30-3AM and Mon 1:30-2AM on WHBI FM. A great show for the night people of New York.
- * **ROY ADAMS WEEKEND SHOW**: Every other record is an Oldie-but-Goodie with your host "Roy Adams" (also on WHBI) on WLNG Sag Harbour L.I. (Serving Eastern L.I. & Southern New England) 1600 AM - 92.1FM Sunday 10AM to 3PM.
- * **THE CHARLES HORNER SHOW** - WKDU - 91.7FM every Sunday from Drexel Univ. Phil. 2-4PM. Charles plays those Oldies with interesting interviews.
- * **CHARLIE APPLE SHOW** - Every Sat. 2PM to sign off on WPSL-FM, 1510 on your dial. Charlie's show covers the Pittsburgh area and spins those dusty discs.
- * **AL BROWN SHOW** - WHBI-FM in New York from 11:30-12M every Sun. Al's the man behind the New York sound and swings with the good sounds.
- * **THE DISC. MEMORY SHOW** - WGTB-FM, Washington D.C. the capitol's only "oldie Show" playing the rare sounds from the past. Alan Lee is your host.
- * **YESTERDAY & TODAY** - WRTI-FM, 90.1 in Phil. Sunday from 8-10PM. A college of hits from Yesterday. Interviews with groups from the past and special features.
- * **STONE OLDIES SHOW** - KZSU-FM, 90.1 Sunday 8-10PM out of Stanford Calif. Plays all the hits from the 50's to 1968 with a little wit, dedications and interesting facts.
- * **PORKY CHEDWICK SHOW** - KQV, 1410 in Pitts. Sunday 2AM-5AM. Porky is back with the sounds that made him famous. A most show for R/B fans. The most powerful station in the area.
- * **SUNDAY NIGHT HALL OF FAME** - A swinging show on a free channel station from Charlotte, NC on WBT, 1110 AM. Good all around show that sometimes can be picked up in several states including N.Y.
- * **BRUCE BALTON SHOW** - WMTR-AM, 1250 every Sunday 6PM to Sign-Off. Bruce plays the New York sound.

BEGINS WHERE

TIMES SQUARE LEFT OFF

DOWNSTAIRS RECORDS

(In The Same Location)

- BY FAR, THE MOST COMPLETE AND VARIED STOCK OF OLD 45'S IN THE COUNTRY!
- WE CARRY OLDIES THAT OTHER STORES DIDN'T EVEN KNOW EXISTED!
- AT DOWNSTAIRS, YOU NEEDN'T BE EMBARRASSED TO ASK FOR AN OLD PATTI PAGE SINGLE (THE SAME HOLDS TRUE FOR PERRY COMO AND THE MCGUIRE SISTERS, TOO!
- CURRENT AND BACK ISSUES OF ALL OLDIE PUBLICATIONS.
- NEVER BEFORE SEEN "GROUP PHOTOS" - A BRAND NEW STOCK (YOU WON'T FIND THESE IN ANY OTHER OLDIES STORE!)
- "RHYTHM AND BLUES" by LYNN MCCUTCHEON (Back In Stock)

WE HAVE COUNTRY AND WESTERN TOO! GENERAL OLDIES CATALOG - \$1.00

* COMPLETE MAIL ORDER SERVICE * CLAY COLE'S "BLAST FROM THE PAST" LP
ON SALE \$2.95

55 WEST 42nd STREET (SUBWAY ARCADE - JUST OFF 6TH. AVE.)
NEW YORK, NEW YORK 10036 (212) 656-9283

FOR THE LARGEST SELECTION OF 'HARD TO GET' RECORDS IN THE COUNTRY, IT'S:

Rare Records Unlimited

Specializing In:

- Rhythm & Blues
- Post War Blues
- Gospel
- Rock & Roll
- Rock-a-billy
- Pop & Hit Parade
- Country & Western

Service Features:

- Prompt Mail Order Service
- Low Cost, Insured Shipping
- Strict Grading
- Personalized Service
- Guaranteed Satisfaction
- Search Service, With Access To Over ONE MILLION Records

*ALL SPEEDS *ALL SIZES *ORIGINALS and SELECT REISSUES *NEW and USED

Cash Paid For ANY Size Collections:

PHONE ANYTIME

415:574-5611

Please write for free catalogue:

1723 LAKE STREET

SAN MATEO, CALIFORNIA 94403 U.S.A.

PUZZLE TIME

(or The Mind-Bender!)

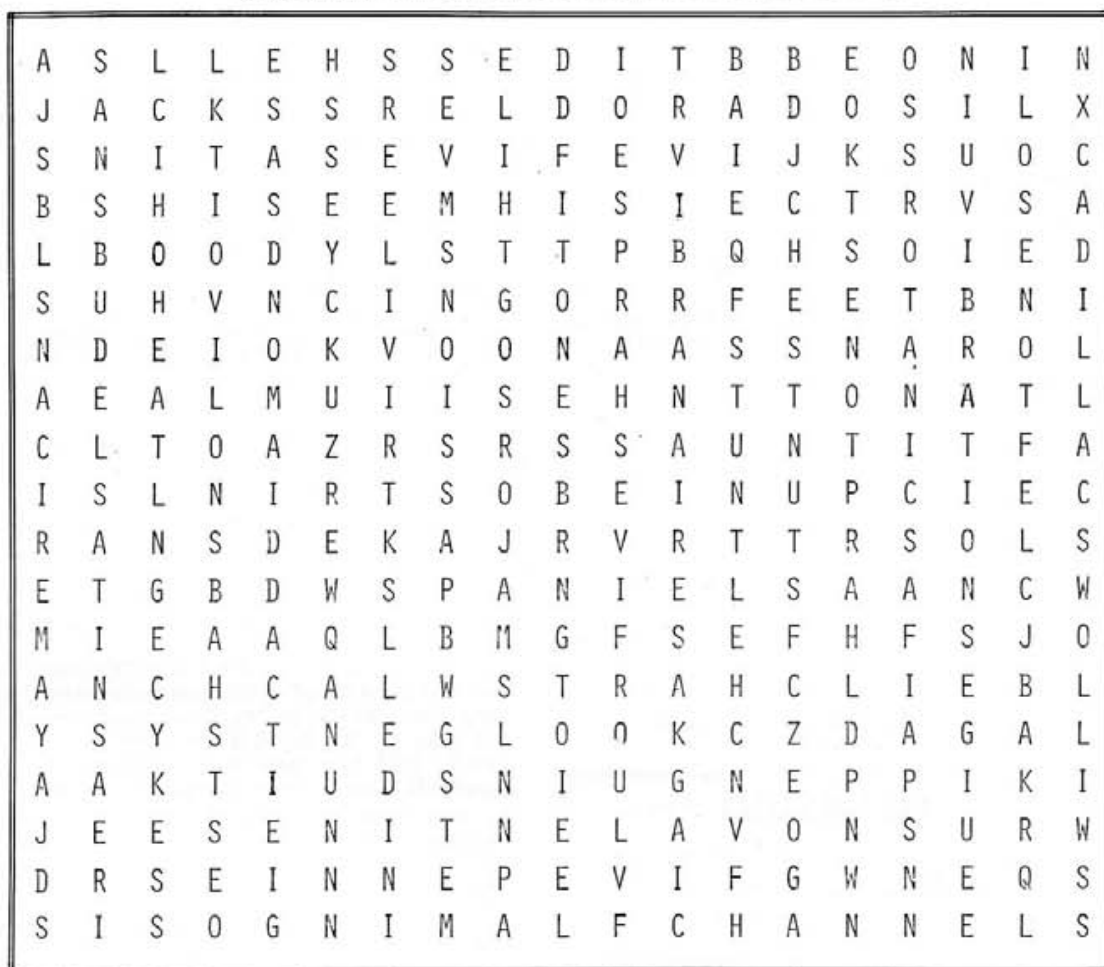
"BIM BAM BOOM" is proud to present "Puzzle Time" or "The Mind-Bender". The contest is open to ALL readers. Hidden in these letters are the names of a number of vocal groups. They can be found in the letters going across, up and down, diagonally, and even backwards.

The twelve (12) entries that find the most groups will win one of these fantastic ROULETTE double album sets. (The Crows-Harptones/The Heartbeats-Limelites/Echoes of a Rock Era - The Early Years/Middle Years and Late Years). *Albums will be picked at random - you may send for your choice but we can not guarantee that you will win the particular album of your choice.* In case of a tie, we will have a drawing. Winners and answers will be printed next issue. CONTEST CLOSES - OCT. 10, 1972.

CLUE: "KNOWLEDGE COMES FROM WITHIN"

HAVE FUN !!

SEND ENTRIES TO BIM BAM BOOM, BOX 146, BKLYN. NY 11223



Living Blues

The most professional Blues magazine in the country. Articles on all the great blues stars, Record Comp. with many special features. Sample 50¢ - Subscription: \$2.00 a year for four (4) issues. Europe: \$5.20 for four (4) issues. LIVING BLUES, BOX 11303, CHICAGO Illinois 60611.

RAUNCHY

A MONTHLY CATALOG OF ROCK/SOUL/BLUES LPs WHICH WILL BUILD INTO A COMPREHENSIVE LIST OF ALL SUCH ALBUMS IN THE UNITED STATES. SEND: 15 pence to: ROY SIMMONS, 15 DISTRICT ROAD, SUDBURY TOWN WEMBLEY MIDD. ENGLAND.

Additions & Corrections

ISSUE #1: (ADDITIONS)

Muskateers - Roxy 801 flip is "Goodbye My Love"
Serenaders - J.V.B. 2001
Serenaders - Coral #65093 - "Misery"/"But I Forgive You"
ISSUE #2 (ADDITIONS)
Jay Dee #779 - Gabriel Brown - "Hold Me Baby" bw
"Nobody Love Me".

ISSUE #3 (ADDITIONS)

Cliff Butler & his Doves - States #123
Demens - "I'm Not In Love With You"/"Short Daddy
Teenage #1007?
MARTERRY 5249 - Daps
MARTERRY 5250 - Harvey Norman "City of Love"/"Swan Song"
ARGO 5251 - Savannah Churchill "Let Me Be The First
To Know"/"They Call Me A Fool"
ARGO 5252 - Danny Overbea "Hear My Story"/"My
Stubborn Heart"

COLTS - "Never No More"/"Shiek Of Araby" - Antler 4003
COLTS - "Guiding Angel"/"Shiek Of Araby" - Antler 4007

ISSUE #4 (ADDITIONS)

VeeJay #161 - matrix 311/312
" " 168 - matrix 383/382
" " 289 - CO-HEARTS - "My Love" (161)/"Cry Baby" (162)
" " 396 - matrix 891/890
" " 462 - matrix 946/
" " 574 - matrix 957/956

REGALS on Aladdin matrix Q2316/X2315
correction - "May The Good Lord Bless And Keep You"
MAJORS - Derby 779 and 763

ISSUE #5 (CORRECTIONS)

Fortune 563 - N. Strong & Diablos - "Village Of Love"/
"Real True Love"

LOUIE SILVANI (New Discoveries Article) - The first re-
lease by the 4 Jacks is "You Met A Fool"/"Goodbye Baby"
Federal #12075.

ISSUE #6 (ADDITIONS)

5 Hollywood Blue Jays - Rec. In Hollywood #396
Herald #426 - matrix 1089/1091
467 - matrix 1221/1222
Ember 1040 - Billy Myles - "Price Of Your Love"/?
1108 - Camelots - "Pocahontas"/"Searching For
My Baby"

Tony Tisovec

ISSUE #6

In your Herald Disco. you listed style #2 (415-421).
I just got a copy of #432 on the style of #2 (without
the flag).

I was also wondering if Herald had any unreleased
material. I heard a rumor that there was Trillers'
material.

Frank Czuri
Pgh. Pa.

NOTE:

The rumor about the unreleased sides is true, Frank.
Listed below are the unreleased sides owned by Herald.

1037 - "My Baby's Gone"	The Echoes
1050 - "Merry Christmas My Love"	Cavaliers
1117 - "Woman Was Made For Love"	Thrillers
1118 - "Long Lastin' Love"	Thrillers
1119 - "Please Talk To Me"	Thrillers
1120 - "If You Ever Need A Friend"	Thrillers
1121 - "Take That"	Thrillers
1164 - "Freeze"	Heralds
1178 - "Why Can't Have You"	Heralds
1178 - "Shouldn't I"	Covacs
1179 - "Say You'll Be Mine"	Covacs
1225 - "Hold Me Close To You"	Cashmeres
1238 - "The Joker"	Nutmegs
1241 - "Come Down To Earth"	Nutmegs
1264 - "Queen Of Love"	Mint Julips
1295 - "Wide Hoop Skirts"	Nutmegs

ISSUE #5:

ADDITION TO "JAYHAWKS - VIBRATIONS" STORY:

Arvee #5038 - Tight Sweater/C. Percy Mercy of
Scotland Yard.

George Greco
Paterson, New Jersey

ADDITIONS TO "FORTUNE" DISCOGRAPHY:

524 - Shakin Baby (F80)/Buggin Baby (F81)
528 - Just Go (F137)/Last Night (F138) w HiFidelities
551 - Backing group is the Diablos.
825 - Backing group on "Baby I Love You So" - Don Juans
851 - Backing group on "Georgia May" is Diablos
Backing group on "Andre Williams" is 5 Dollars

ADDITIONS TO "HI-Q" DISCOGRAPHY:

5005 I received a Fortune listing and it has the
"Gardenias" crossed out and the "Tempos" written
in. Does anybody know the story about this?
5001 flip side is "Don Juan"
5011 "I've Got You" (H37)/"Have I Made..." (H36)

Pete Grendysa
Milwaukee, Wis.

ISSUE #6:

COMMENT ON "HERALD" DISCOGRAPHY:

I happened to notice while playing some Turbans
records, that Herald #486 "It Was A Night Like This"
is the same exact recording as Herald #538 "My Story"
by the Nutmegs. On H-486 D. Jones is credited as the
writer and on H-538 LeRoy Griffin is credited as the
writer. Both songs are credited to ANGEL MUSIC (BMI)
as the publisher. To add even more to the puzzle,
Relic #1006B "Out Of My Heart" by the Nutmegs is
also the same exact record but without music and
Relic credits WALL MUSIC (BMI) as the publisher.
Can anybody clear up this mystery?

Philip Rudnicki - N.Y.C.

EDITORS NOTE:

"Out Of My Heart" on Relic and "My Story" on Herald
are the same song. The acapella version was recorded
many years prior to "My Story" and the name was changed.
Our copy of "It Was A Night Like This" by the Turbans,
Herald #486 is a completely different song. You have a
rare mis-label. "It Was A Night Like This" by the Turbans
is an uptempo cha-cha and "My Story" is a ballad. This
may have been caused by the similarity in matrix numbers,
H-1244 and H-1444.

EMBER:

Ember #1002 - "Affection" (EM-1231)/"Cool Daddy" (EM-1233)
Duane Marburger
Saint Louis, Mo.

R&B
magazine

IF THE SPANIELS, ORIOLES & 5 KEYS TURN YOU ON....
IF LIGHTIN' HOPKINS, BLIND LEMON & CHUCK BERRY
ARE YOUR CUP OF BLUES...IF SOUL, GOSPEL AND ALL
THAT'S FINE & FUNKY GETS YOUR JUICES FLOWING.....
SEND A DIME FOR OUR ALMOST FREE INFORMATION....
R&B MAGAZINE, 18632 Nordhoff St., Northridge,
California 91324

Additions & Corrections

ISSUE #6 - ADDITIONS

"Life Is But A Dream"/"That's The Way" Dart 1038
The Classics (Red & Blue Label Color)
"Life Is But A Dream"/"Nuttin' In The Noggun"
Steamline #1028
"Untouchable"/"I Need You" - Alto #2001
Tony Middleton
"Baby Come Home"/"I Want You Madly" - Eagle 301
Cornell Gunter and Unknown Group

I recently saw listed in a catalog two records by the Cadillac records which were not listed in your story. They are "Zoom-Boom-Zing" & "Don't Be Made With My Heart". Can you tell me anything about them?

Don Stilton
Belleville N.J.

EDITORS NOTE:

The two Cadillac records were bootlegged off the Jubilee album "The Crazy Cadillacs". They were never released as legal 45's.

Herald #502 was originally released as the Mellotones
Herald #410A - matrix 7-101-a-1032/7-101-B-1033
Ember #101 - matrix 7-101-A/7-101-B
The label printed as style #4 is incorrect on Ember listing. The label pictured should be style #3, as it shows the change in record number from tiny to bold type caps. There is no label picture for style #4 which should be "Ember" written with logs on a fire against a background of multi-colored balls.

Tom Trabosci
Staten Island, NY

ISSUE #6 - (Continued)

ADDITIONS TO FIVE WILLOWS AND EMBER DISCOGRAPHIES:

Allen #1002 - Dolores (A1308-1) / All Night Long (A1310)
Ember #1101 - Tonight Tonight (2372)/Mary Ann (2373)

THE FLAIRS:

Loma #703 - "Im So Used..."(M103)/"You Broke..."(104)
Rec. In Hollywood #396 "I Had A Love"

The Recorded In Hollywood label was owned by the Dolphin family and not the Bihari Brothers. Then the group re-recorded the song when they went to Flair. The Dolphin family also owned the Cash and Money labels.

Richard Berry currently does gigs in various Long Beach - South Bay area clubs. Unfortunately he's forced to perform in the new style re: Temptations/Sly Stone - hardly worth his great talent. I spoke to him recently and he was very friendly. We talked about the old days and said that he was unhappy with the RPM-FLAIR-MODERN companies because they were not promoting him. He stated that he sang lead on "Riot In Cell Block #9" by the Robins and the company took notice and released his almost similar song "The Big Break".

Steve Propes

EDITORS NOTE:

It is very hard for us to believe that Richard sang the lead on the Robins song. If anybody can come up with proof of this statement, please send it into us.

PLATTERS:

Caption on page #6 (Picture) should read: Top Left: Tony Williams, Top Right: David Lynch, Middle: Zola Taylor, Bottom left: Herb Reed, Bottom left: Alex Hodge. (Paul Robi was not in picture).
Caption on page #8 should read: HERB REED, not PAUL ROBI.

ADDITION TO DISCOGRAPHY:

Musicor #1302 - "Think Before You Walk Away" (1302-1) bw
"So Many Tears" (1302-2) released March, 1968.

Steve Wasserman
Miami Beach, Fla.

ISSUE #4 - FIVE CROWNS PICTURE:

The personnel in the Five Crowns picture on page 29 are as follows from left to right: John Clark, Nicky Clark, Wilbur Paul, James "Poppa" Clark, and Doc Green.

Marvin Goldberg

THE FOLLOWING NUMBERS ARE NEEDED TO COMPLETE VEE-JAY DISCO.
190-198-217-280-288-291-311-312-323-550-551-573-606-607-620-630-635-636-637-638-641-644-645-646-647-648-653-656-657-658-659-660-667-668-673-675-678-685-686-687-688-690-691-692-697-705-706-710-711-718-720 on.

If any readers have information on the above record please send the details to Bim Bam Boom, Box 301, Bronx NY 10469.

ISSUE #4:

ADDITION TO "FIVE DISCS" STORY:

Come on Baby / I Don't know
(Y-244) (Y-243)
Released on the Yale Label #243/244

Jim Dursi
Brooklyn, New York



**** Blues Research ****

FEATURING DISCOGRAPHIES ON ALL THE GREAT R n B LABELS.
CHANCE - CHESS - CHECKER - OKEH - FLAIR - GROOVE - ACE
R.P.M. - PARROT - MODERN - SUN PLUS MANY MANY MORE.
PRICE: US (50¢) England(20 np.)

PUBLISHED BY:
RECORD RESEARCH

65 GRAND AVE. BROOKLYN, N.Y. 11205

Note: Federal listing now being run in RECORD RESEARCH
US 12 Issues \$3.00 FOREIGN - \$4.00

the Penniman News

24 PAGE MAGAZINE ON LITTLE RICHARD & OTHER
ROCK & ROLL STARS. 6 ISSUES A YEAR
\$5.00 (Surface) - \$7.00 (Air Mail)
26 HUNTSMAINS WAY RUSHEL MEAD, LEICESTER, ENGLAND

.....So, that was the end of CANDLELITE RECORDS;
I decided..... but a few ideas lately have changed
my mind, & now there's a Candlelite Label again!...
.....It had to be something very special, and it is;
I hope you'll agree. Wayne Stierle.



Candlelite Records

PRESENTS

The "BIGGEST" single
in ROCK N' ROLL history!

CANDLELITE #435; IS A GIANT 10" SINGLE;
PRESSED IN ORIGINAL RED PLASTIC; AND IT'S A 23 MINUTE
TRIP BACK TO TIMES SQUARE RECORDS; WITH ORIGINAL
RECORDS AND The Voice of "SLIM" ! YOU'VE NEVER
SEEN ANYTHING LIKE IT ! I HAVE DELIBERATELY
PRESSED A LOT; SO YOU ALL HAVE The OPPORTUNITY TO OBTAIN
A COPY FROM The VERY FIRST RUN; MINT; OF COURSE.

YOUR FAVORITE RECORD DEALER HAS THESE RECORDS; If not;
they simply didn't order it.....THE RETAIL PRICE IS
\$3.00; (\$4 tops); If anyone charges more; DON'T buy it.

AMONG THE OUTLETS; (Here are a few); IN NEW JERSEY:
try LOWELLS MUSIC; (see their ad); CLIFTON MUSIC CENTER:
(call 201-365-0049 & ask for Ronny); IN PHILLY IT'S VAL
SHIVELY; IN CALIFORNIA IT'S JIVE RECORDS On College Ave.
IN OAKLAND, (Demand to see Lenny!); IN SAN MATEO IT'S
Lynn-Art Enter. on Lake Street.

If you wish to buy it directly; you may; but we suggest
your local store.....directly it's \$4.00; & we sent it
in a special black "silk paper" jacket. (The jacket is
not for stores; after all; it's a single; all 23 minutes).

RECORDS
BOX 2
TOWN CENTER BRANCH
WEST ORANGE, N. J.

07052

ORIGINAL SOUND:

- 27 Memories Of El Monte (060)
Be Mine (061)
54 Heavenly Angel (111)
Big Bobo's Party (112)

EP'S

DOOTO:

- DU-201 THE PENGUINS - Earth Angel / I Ain't Gonna
Cry No More / Love Will Make Your Mind Go
Wild / Baby, Let's Make Some Love.
DU-241 COOL, COOL PENGUINS - Money Talks / Butterball
Lover Or Fool / Heart Of A Fool
DU-243 COOL COOL PENGUINS - Sweet Love / Let Me Make
Up Your Mind / Be My Lovin' Baby / That's How
Much I Need You.
DU-244 COOL COOL PENGUINS - Do Not Pretend / If You're
Mine / Cold Heart / Want Me.

LP'S

DOOTO:

- DU-204 BEST VOCAL GROUPS OF R&B - Earth Angel / Hey
Senorita / Kiss A Fool Goodbye / Ookey Ook/
Love Will Make Your Mind Go Wild / Baby Let's
Make Some Love.
DU-242 COOL, COOL, PENGUINS - All songs on EP's 241/
243 and 244.

AUTHENTIC:

- AULP-224 THE BEST VOCAL GROUPS OF ROCK N' ROLL -
I Ain't Gonna Cry No More
AULP-501 RHYTHM N' BLUES HIT VOCAL GROUPS -
Be Mine Or Be A Fool

Cleve Duncan and the Radiants

DOOTO:

- 451 To Keep Our Love (451A)
I'm Betting My Heart (451B)

ODD RECORDS

BY: SAL MONDRONE

Many of our readers have asked me to compile a list of odd records to look for when they go record hunting. We collectors, hardcore and mild, tend to forget that some of the odd records are real good sounds. You may be familiar with some, but I feel that most of us have passed these records up at one time or another. Happy hunting!

Prayer	Carl Spencer	Southside 1002
So Loved Am I	Jesse Johnson	Symbol 901
Boo Hoo Hoo	Atlantics	Linda 103
Yes, I Need Someone	Escos	Federal
Dreamworld	Calvanes	Deck 579
Your Love	Duke Savage & Arribins	Argo 5346
Climb Loves Mountain	Kuf-Linx	Challenge 59015
I Need Somebody	James Washington	Lee L&M 1003
Your Reason	Tads	Liberty - Bell 9010
Only For You	Cameos	Dootone 365
If It's Tonite	Gatorvettes	Thunder 1001
Come Back To Me	Velvetones	"D" 1049
You'll Have Everything	Sugarmints	Brunswick 955042
Magic Moonlight	Medallionaires	Mercury 71309X
Moonbeam	Argyles	Bally 1030
Kiss Away	Clips	Calvert 105
I Can't Forget	Wheels	Premium 410
Lovers Plea	Tommy Lampkin	Imperial 5361
Little Island Girl	Golden Tones	Hush 101
We Three	Sharps	Win 702
Praying For You	Billy Dodds	Prine 2601
Sweet As An Angel	Jiving Juniors	Asnes 103
My Pillow	Numbers	Dore 641
Angel	Lavenders	C R 1003

OLD SOUNDS REVISITED

BY: SAL MONDRONE

I was looking through my collection the other day and re-discovered many records that I have not played in a very long time. I know that many of you readers with large collections tend to play the newer additions to your collection and ignore many records that you have had for years. In this column, I will review and give my own opinion on many of the standard and not so common records that many of us have in our collections.

"DARLIN' FAREWELL" - Rivileers - Baton 201

A really underrated Rivileers recording, compared to their more popular sides. "Darlin' Farewell" is a New York sound with a California flavor. Smooth and bluesy! Lead sounds like "Bobby Relf" or "Laurels".

"SHIP OF LOVE" - Nutmegs - Herald 459

A lead done like only the late Leroy Griffin can do it. Really sad and sentimental. James Griffin's baritone work really a standout! A Classic.

"HEAVEN ABOVE ME" - Jets - Gee 1020

A rare New York sound. A real Rock n' Roller. Good group, great tempo, and Jimmy Wright's blaring sax is unmistakable. This should've been a hit with more airplay back in the 50's.

"THIS IS GOODBYE" - Romancers - Dootone 404

A real great young sounding California group, with good harmony. Bobby Freeman was in this group. record typical of the Dootone label. Alvin Thomas a real strong lead.

"MY BABY LOVE ME" - 5 Discs - Calo 202

One of the few white groups that can really sing. Great bass, and tight harmony in this one. A real surprise if you're not familiar with this side. A lot going on in the background.

"DARLIN' DEAR" - Counts - Dot 1188

A real southern type sound from a real grand group. Group sings with feeling. Not the best Counts record but nevertheless it's good. Good lyrics.

"YOU ARE MY SWEETHEART" Bobbettes - Atlantic 2027

You say girls can't do it up like the guys? Listen to this one. The group has regular bass, baritone, tenor and lead. Sounds like "Is It A Dream" by the Vocaleers. A great female quartette, with a really great sound!

FOREVER MINE" - Harptones - Bruce 109

Why doesn't anybody ask the Harptones to sing this one at revivals? Excellent harmony, and Nicky Clark does a formidable second lead. Harptone fans know this one very well. Great sound.

"LOVE ME ALWAYS" - Arthur Lee Maye & The Crowns - RPM 429

Lee Maye can sing, and HOW! He is really outstanding in this one. Richard Berry's baritone in the background is really great - Tenor work is WOW! California all the way - Group makes itself heard.

"PRETTY LITTLE GIRL" - Monarchs -

A standard taken for granted, but nevertheless, when played, brings back the old excitement all over. Love the bass, and he really does it throughout the whole record. Good harmony. A real swinger. Recut on Melba.

FROM CANDLELITE RECORDS

"THE WORLDS BIGGEST SINGLE"

Featuring "SLIM" And His

TIMES SQUARE RADIO SHOW on

A GIANT 10" RED PLASTIC SINGLE!!!

....A MUST...ONLY \$3.00.....
....(A FULL 23 MINUTES).....

A BRAND NEW 78 ON CANDLELITE!!!

The first 78 r.p.m. in years, &

it's in pure red plastic!!!

The Shells doing "BABY OH BABY" &

"IF YOU WERE GONE FROM ME" in acappella!
.....ANOTHER MUST...ONLY \$2.00.....

ALSO ON CANDLELITE RECORDS:

"COME ON BABY" by the FIVE DISCS
bw "CAN I COME OVER" the YOUNGSTERS.

"OH MY DARLING"/"ROCK PRETTY BABY" - CAPRIS

"HEAVEN KNOWS (I LOVE YOU) - CHUCK-A-LUKS

"MOMMY & DADDY"/"MY HEART IS AN OPEN DOOR"
by the STUDENTS.

"A TRIBUTE TO THE KING" (Recitation about
the career of ELVIS!!! 14 minutes long).
An E.P. from the Phantom of Rock.

NEW ON JOHNSON RECORDS

The historic, Never Before Released,

1957 Recording; "MY CHERIE" bw "EXPLAIN IT TO ME".

BY THE SHELLS

A BRAND NEW "ORIGINAL" FROM JOHNSON RECORDS!!!
.(Creative development by Wayne Stierle).....

JUST RECIEVED! "TORMENTED" by the original
HEARTBEATS featuring Shep, on a 10" color
plastic single!!!!

FROM NOW ON IT'S

Lowell's

Music Center

229 Main St.
Orange N.J. 07050
201-678-2660



AT LAST
I'VE FOUND IT

The Biggest
Tape and
Record Selections
in All the World
and So Close, Too.

(201) 678-2660

\$1.00 Each

"BRING BACK THOSE DOO-WOPPS - THE BAGDADS

"I'M DOWNTOWN"/"LOST IN THE WILDERNESS"
by THE DUBS on Vicki

"CASUAL LOOK" - SIXTEENS on Flip

BAD BOY - JIVE BOMBERS on Savoy

GUS GOSSERT PRESENTS E.P. \$1.00

1. You Told Another Lie - Youngsters
2. If You Were Gone From Me - Shells
3. The Voice - Five Satins
4. Can I Come Over - Youngsters

\$2.00 Each

"MY IMAGINATION" - JORDAN & THE FASCINATIONS

"SAY YOU'RE MINE" - SAVOYS

"STORMY WEATHER" - THE FIVE SHARPS on
(BIM BAM BOOM RECORDS)

* ACAPPELLA SESSION WITH THE SHELLS" featuring:
Baby Oh Baby/Happy Holiday/Baby Walk On In/If
You Were Gone From Me/Be Sure My Love/ + 12 more!
A TOTAL OF 17 selections by the Shells in
acappella but maintaining their style. We're
the FIRST store in the U.S. to have the first
album on CANDLELITE RECORDS.

— ALL QUANTITIES LIMITED —

Postage: 25¢ For 45's — 50¢ For 10" & 12" Records



WE BELONG TOGETHER - CHANNELS - CHANNEL #1001 - Follow up to "Gloria" VERY nice backing by Billy Vera Band, shows the strong vocal voices of the fabulous Channels in a different rendition of the Robert & Johnny hit. Keep up the good work.

RECORD REVIEW

BY STAN R. KRAUSE

TWELVE MONTHS OF THE YEAR - NATURAL FOUR - BOOLA - BOOLA #1002 - A lot more contemporary than the Harvey & the Moonglows version, but shows that attempt to start singing again. West Coast.

WE ARE MADE AS ONE - EPICS - BRIDGETOWN #100 - Another West Coast label - Well done job on Manhattans tune. Strong blow harmony - good sound.

I WANT YOU BACK - LARKS - MONEY #601 - Yes, Don Julian is back with a very interesting recording. Flip side "I Love You" is sung half in Spanish, a real Cha Cha - Good harmony and a great record.

ZING WENT THE STRINGS OF MY HEART - TRAMPS - BUDDAH #306 - Great record with bass lead. Has become a National hit, sure would like to hear their follow up - But as usual with new artists they'll change their style and blow it. Purchase it - You'll like it.

WHAT DID I DO WRONG - RELATIONS - KAPE #703 - If you can get through the echo you may hear the record. Not bad.

TEARDROPS FOLLOW ME - DEVOTIONS - KAPE #701 - Excellent record, well representing early 60's sound. Just as good if not a hair better as Del-Satins version, unusual ending.

OVER THE RAINBOW - KAC-TIES - KAPE #702 - Nice cut if you want another version of "Over The Rainbow". Will fit in acappella collections.

OTHER INTERESTING PLATTERS THAT I HAVE NOT RECEIVED COPIES OF YET.

I ONLY HAVE EYES FOR YOU - JIMMY BEE - KIMBERLY / MY TURN - SERVICEMEN - PATHWAY #102 / I DON'T STAND A GHOST OF A CHANCE WITH YOU - METRO-LINERS (SEE STORY IN THIS ISSUE) / SO HARD TO LAUGH SO EASY TO CRY - VITAMINS - VITA #101 / ACAPPELLA SHOWCASE PRESENTS THE VELVET ANGELS - RELIC LP-5004 / ACAPPELLA SHOWCASE PRESENTS THE UNIVERSALS - Same group that did "AGAIN" - RELIC LP-5006 / RE-ISSUES ON THE VITA LABEL - SQUIRES-COLTS-CHEVELLES - Definitely worth your bucks. I'm sure a lot of you collectors didn't pick them up on these originally.

RECORD REVIEW

JOHN APUGLIESE SR.

CHERIE/I'M JUST ANOTHER ONE IN LOVE WITH YOU - BLUE SKY BOYS - BLUE SKY #101 - Two vintage ballads from the vaults of Rhythm and Blues done in the old style by a new group on the scene. Excellent harmony and lead make this record outstanding.

A PORTRAIT OF A MAN AND HIS WOMAN - SCREAMIN' JAY HAWKINS - HOT LINE #10024-25 - Re-make of classic "I Put A Spell On You" plus several other R/B standards make this a must album. Jay has his wife helping with the singing chores.

GODFREY DANIEL - "TAKE A SAD SONG" - ATLANTIC LP-7219 - Outrageous album! Don't let the title and the choice of songs scare you away - New songs done in rich 50's harmony.

ROCK & ROLL REVIVAL - FIVE DISCS - LAURIE #3601 - A great new twist to the music scene. Brings back all the memories of years gone by. The Five Discs blend many song titles into this up-tempo ditty that should hit the charts with the right promotion and air-play. Don't forget to pick this one up - well worth it.

YOU GOT ME WRONG - JACKIE WILSON - BRUNSWICK #55467 - Mr. Excitement is back on the scene with a contemporary up-tempo ditty that will please Jackie Wilson fans.

HUSHABYE - ROBERT JOHN - ATLANTIC #2884 - New version of the old Mystics hit done in the style of today with a little of that old feeling. It's worth a listen and many will place it into their collections.

CHAIN GANG - R.B. FREEMAN & UNKNOWN GROUP - AVCO #4593 - An excellent version of the Sam Cooke tune done with feeling and warmth. Everything is there for the group sound fans and should make some noise on the market.

PLEASE SAY YOU WANT ME TO - TROY - COLUMBIA #4-45616 - nice modern version of Schoolboys classic with with a lot of the old flavor. I flipped when I heard it and played it over and over. A plus for any collection.

ECHOES OF A ROCK ERA - ROULETTE LP SERIES - Five great double albums that are a most for all you listeners. The Crows & Harptones -RE-114 is the greatest album released in 15 years. 24 great songs including unreleased sides. The Heartbeats & Limelites Album is a very close second with all their great hits and more. The three remaining albums give a good example of how R/B changed into R/R with each album touching a particular time. (The Early Years - Middle Years - and Late Years). More albums will be released in this series very soon featuring the groups that we all love. Watch for them.

WE FEEL THAT WE SHOULD NOT REVIEW OUR OWN RECORDS - SO I WILL JUST GIVE YOU A SHORT HISTORY OF EACH.

LOVE OR INFATUATION - VIDEOS - BIM BAM BOOM #101 - A smooth ballad which was their follow up to "Trickle Trickle".

STORMY WEATHER - FIVE SHARPS - BIM BAM BOOM #103 - The rarest! What else can I say.

THE SLIDE/ANGEL OF LOVE - SCHOOLBOYS - BIM BAM BOOM #107 - Recorded after their big hits on the Okeh label. This record is considered their rarest. Will complete many Schoolboy collections.

CRY LIKE I CRIED/THAT'S MY GIRL - HEARTSPINNERS - BIM BAM BOOM #108 - A new group on the scene with that old flavor. We made it sound like it was recorded in 1956. If this one sells more releases by the group will be forthcoming.

AYE YAI YAI - INSPIRATIONS - BIM BAM BOOM #109 - A fast New York street corner sound from 1958 that sounds like Louie Lyman & the Teenchords ??? - Typical high "little boy" first tenor lead with nice bass work.

FORGIVE ME MY DARLING /OH, ROSEMARIE - FASCINATORS - BIM BAM BOOM #110 - The original group with un-released pre-Capitol sides.

COLD FEET - DELL VIKINGS - BIM BAM BOOM #111 - Real foot stomper originally recorded for Fee-Bee but never released. Chuck Jackson does the lead with fine group work-out.

THE ORIGINAL



IN STERO - 50,000 WATTS - TWO STATIONS -

NOW IN IT'S 9TH. YEAR IN NEW YORK ! FOR
THE BEST IN R/B VOCAL GROUP SOUNDS LISTEN
TO THE "TIME CAPSULE SHOW". FEATURING THE
RAREST RECORDS IN RHYTHM & BLUES. YOUR
HOSTS: TOM LUCIANI & JOE MARCHESANI.....

SAT. 4-5:30PM - WFUV-FM, 90.7 IN NEW YORK.
TUES. 8-10PM - WRTI-FM, 90.1 IN PHIL.....

A LEGEND IN IT'S OWN TIME

**TIME CAPSULE
SHOW
IS BACK!**



Journal Square Records

753 MONTGOMERY ST.
JERSEY CITY, N.J. 07305
201 - 653-5681

1000's OF RARE RECORDS ON OUR
CEILING AND WALL - PLUS MORE COMING
IN EVERY WEEK.

PLENTY OF **acappella**
SINGLES AND ALBUMS.
\$1.00 Oldies & new R&B Singles with
That OLD FEELING.

HOME OF **CATAMOUNT**
We Are Looking For GOOD VOCAL GROUPS
That Mean Business.....
CALL 201 - 653-5681 ASK FOR:
STAN R. KRAUSE

FREE GIANT CATALOG!



THOUSANDS of out-of-print records

We are specialists in R & B!

Catalog numbers are listed for
every record in our catalog !!



**Golden Memories
Records, Inc.**

3 E. Main, Mooresville, Ind. 46158

(317) 831-2406

LOU'S RECORD ROOM

"For The Finest In Oldies"

We specialize in Hard-To-Find records
and FAST SERVICE!

R&B BLUES R&R

**POP
AND
COUNTRY**

Most complete stock of
Sun & Phillips records
in the country!

Send \$1.00 for catalog.

DEALERS: Write for Wholesale List.

P. O. BOX 482
LONGMONT, COLORADO 80501
(303) 772-6879

TRADING POST

SELLING COMIC BOOKS, Pulp, Big Little Books, Playboys, Magazines, Premiums, Toys, etc. 1900 to 1972. Catalogue 50¢. Howard Rogofsky, Box 1102, Linden Hill Station, Flushing NY 11354.

WANTED: 45's "Those Memories Of You" by Mary Sorry? and any old R/R records, books, photo, etc. Very interested in Oldies radio show of your area. Make me tape 4tk or casset. Send me your list. Shizuo Miyashita, 4-71 Yamasaka-Cho Higashisumiyoshi-Ku, Osaka City, Japan 546.

WANTED: Any teen magazine or publication with Dion and the Belmonts articles. Suzanne Dreyfus, 2280 Grand Ave. Bronx NY 10468.

WANTED: Original labels, early groups like the Swallows, Five Keys, Heartbreakers, Larks etc. Also Philles 101,103,104,125,129,130,132 and any later number. Frank Czuri, 11403 Althea Rd. Pgh. Pa. 15235

WANTED: Four Seasons versus Beatles Album on Vee-Jay. Also the Cousin Brucy "Go Go Theme" as sung by the 4 Seasons on WABC. Jim Fiorilli, 103-19th. Street, Wheeling West Virginia 26003.

WANTED: Readers and contributors for "Hot Blooded Soul" Newest English magazine. Covers all areas of music, especially discographies. Sample copy of earliest possible issue. Chuck Goldenberg, 90 Heath Street W, Apt. 202, Toronto 7, Ontario, Canada.

FOR SALE: Oldies on 78's, 45's and LP's Also have some sheet music from the 50's. Reasonable prices-write for list. Joe Schiavone, 181C Edgewater Park, Bronx NY 10465.

FOR SALE: Blues, R/B vocal groups, Rock-a-Billy. 45's, 78's and LP's. Send for Free list. Victor Pearlin, Worcester, Mass. 01610.

WANTED: Top \$ Paid. 45's - "I'm Sorry" - Frankie Lyman (Big Apple 100), "I've Lied" Tunemasters (End 1011). Seek LP's also. Java Leo, Box 234, New York, NY 10036.

FOR SALE: Unusual 8x10 glossies - Alan Freed, Kodaks, Schoolboys, Shirley and Lee, Jesse Belvin and others. \$2.00 each plus 50¢ Postage. Send For Free List. Billy Vera 38 Poe St. Hartsdale NY

WANTED: The Flairs LP on Crown, Ray Charles on Atlantic 976-984-1008. "Bend In The River" 4 Fellows Derby 862, I Know Love - 4 Fellows on Glory 231, "What Will I Tell Me Heart" Harptones on Champanion-103 "A 1000 Stars" Rivileers, Baton 200 and "Carolyn" Rivileers, Baton 205. Steve Gallo, 205 Bay 14th St. Bklyn. NY 11214

WANTED: Original photos of black groups Original issues on Apollo. Send me your list. Phil Groia, 4 Settlers Way, Setauket, NY 11733.

WANTED: "Pony Time" Don Covay on Arnold 1002 will pay \$7.00. J. Whitburn, Box 82, Menominee Falls, Wisc. 53051

WANTED: Photos of Black groups 1945 to 59, Top prices paid or trade for records. A. Berlowitz, 801-13 Tilden Street, Bronx NY 10467.

WANTED: Premium label #403 - 404-410. Name your price or trade. T. Trabosci, 320 Wainwright Ave. SI. NY 10312

FOR SALE: Photos (original re-prints) Large selection of blues, spirituals, and R/B records. Early Motown, Fire, Fury, Fling, Vee-Jay, Duke, Peacock, Backbeat and Sureshot. R. Santeusanto, Glover Landing. 1C Brackett Place, Marblehead, Mass. 01945.

WANTED!

YELLOW ATLANTIC'S



PETER A. GRENDYSA
1000 SOUTH 108TH ST
MILWAUKEE, WIS. 53214
WILL SEND WANT LIST

RnB RE-VISITED



Sal M. & Sal P.

SPIN THE RARE SOUNDS

they write about!

WHBI-FM 105.9 sun. 3-3:30am

LAURIE RECORDS

Presents

ROCK & ROLL REVIVAL

by

the Five Discs

AT ALL

RECORD SHOPS

SEND \$1.25 p/p TO B.B.B. BOX 146 BKLYN 11223

Stormy Weather

IS BACK - YES ONE OF THE ORIGINAL R/B MAGAZINES
IS RETURNING. ISSUE #5 PLUS LISTING OF RARE
RECORDS FOR SALE PLUS STANDARD OLDIES CATALOG
AND EXTRA BONUS - ONE BACK ISSUE ALL FOR \$1.00.
LENNY GOLDBERG, 5359 COLLEGE AVE. OAKLAND, CAL.
94618.

**\$1.00
STILL
GOES
A
LONG
WAY
AT
Oldies
But
Goodie's
Land**

Oldies But Goodie's Land

683 Washington Street, Boston, Mass. 02111 * (617) 338-7426

\$1.00 ea.

ADD 50¢ for
each 5 Records

to cover
postage,
&
Handling.

ATT:
BIG JOHN
or
LITTLE WALTER



HOT N' GO-LOW Notes.....THE FLING! SINGERS-Bachman & Goodson.....WYGOO-The Turbans
HARRY ANGEL-The Penguins.....NANI, I LOVE YOU JO-Joe Weaver & The Don Juan.....
I HEAR YOU KNOCKING-Sally Lewis.....NITRO! Packer! NANA-The Harmonies.....AT MY
FRONT DOOR-El Dorado.....MURDER TRAIN-Kiva Presley.....GLORIA-Earl Lewis & the
Chantels.....THE TEN COMMANDMENTS OF LOVE-Harvey & the Monologues.....ON GEE ON GOOD-
BYE ANGIE-Andy & The Angels.....THE VALVETS.....THE VALVETS.....THE VALVETS.....
The Valvets.....STINE I DON'T HAVE YOU-Boyz-n-the-Bass.....BLUESHIRT HILL-Patsy Cline
.....SUE MOON-Gloria.....JUST A DREAM-Jung Clinton.....CHERRY BLOSS NUT KING-The
Willows.....DOLLO-Arthur Lee Kays & the Crews.....MPLA-The Four Seasons.....DEATH
.....ANGIE-Andy & The Angels.....THE VALVETS.....THE VALVETS.....THE VALVETS.....
OVER NIGHTIE-The Valvets.....SHEO DOWD-Don & Bobby Lester & the Moonlighters.....
MARY LEE-The Rainbows.....YOU HELL-Bea.....LILL MARELS-The Valentines.....
AT THE HOP-Garry & the Juniors.....HOWO DO-Kiva Presley.....NO DIUOLLO-De Bradley
.....MY DIT-Emmett.....BART JOE'S.....THE BISHOPS.....THE BISHOPS.....THE BISHOPS.....
THE LOVE.....THE LOVE.....THE LOVE.....THE LOVE.....THE LOVE.....THE LOVE.....
THE CHANTELS.....TRICKLE TRICKLE-The Videos.....MEMORIES OF EL MONTE-The Penguins.....
WHO DO YOU THINK YOU ARE-The Fascinators.....JAN CRISTIE-Frankie Ford.....MY MANS-
Little Walter.....I AM BEING-DE THE Monologues.....SINATY KIND OF LOVE-The Harmonies
.....LONG LON-Long LON.....THE MONOLOGUES.....THE MONOLOGUES.....THE MONOLOGUES.....
WEEK-The Students.....GOD OF LOVE-The Monologues.....WHO'S THAT KNOCKING-The Gentles
.....SIXTEEN CANDLES.....THE CREATE.....PAPA'S OUT A BRAND NEW JAC-James Brown.....
QUANTER TO THREE-U, S. Bonds.....SPERDO-Cadillacs.....HITS AND GO SEEK-Nashua
.....HIT.....GOOBYE.....THE EL CAPITAN.....WE BELONG TOGETHER-Nobert & Johnny
.....GOOBYE.....GOOBYE.....GOOBYE.....GOOBYE.....GOOBYE.....GOOBYE.....
Coasters.....STUNT UNWOLD-The Penguins.....PALMISTARS PAKE-Freddie Cannon.....LOVE
LOVE-Richard Berry.....MC MEMORIES OF YOU-The Harmonies.....NET DO POOLS FAN IN LOVE
-Frankie Lynn & the Teenagers.....HOW WOULD YOU KNOW-The Rabies.....FLAMES ARE
BAILERS-AND THE MONOLOGUES.....THE MONOLOGUES.....THE MONOLOGUES.....THE MONOLOGUES.....
Coasters.....THE STARLITE.....SHORT FAT PARTNER-Larry Williams.....SHORTER-The Four
Seasons.....MAGIC MOUNTAIN-Medallions.....SUE LOVES YOU-The Beatles.....LAD GIRL-
The Callahads.....THE WIND-De Diable.....LET'S START ALL OVER AGAIN-The Penguins
.....LAURET-Dicks Lee.....GARY & THE SHAG-Patsy Domino.....KNOCKING-De Bradley
.....THE MONOLOGUES.....THE MONOLOGUES.....THE MONOLOGUES.....THE MONOLOGUES.....
The Paltans.....I ONLY HAVE KISS FOR YOU-The Flanagans.....THE BRISTOL STERN-
THE DOVILLS.....TRANS OF MY PILLOW-Little Anthony & Imperials.....GEE-De Crews.....
KISS NO LONG-De Paltans.....THE CLOSER YOU ARE-The Chantels.....LOVE IN THE AFTER
.....THE MONOLOGUES.....THE MONOLOGUES.....THE MONOLOGUES.....THE MONOLOGUES.....
Avalans.....MARTY GOES IN NEW ORLEANS-Patsy Domino.....THE ROCK OF LOVE-Monologues.....
.....LITTLE GIRL OF KISS-The Callahads.....SINCERELY-The Monologues.....THE REAL THING-
The Spiders.....GOD ONLY KNOWS-The Capris.....SINCE OF IT, CHERIEA-Sarptones.....
NASHUA OR ANGIE-The Clowers.....SHORTEST GEE-De Crews.....STORMY WEATHER-
.....THE MONOLOGUES.....THE MONOLOGUES.....THE MONOLOGUES.....THE MONOLOGUES.....
IN LOVE-Dim & the Belmonts.....I'LL NEVER FAN IN LOVE AGAIN-The Legends.....THE SEVEN
MOMENTS OF THE WORLD-The Keytones.....LITTLE BITTY PRETTY GEE-Theatran Harris.....
POMY TIMING-Boyz-n-the-Bass.....KISS KISS LOVE-De Newly Brothers.....WINDOOF A FOOT-
.....THE MONOLOGUES.....THE MONOLOGUES.....THE MONOLOGUES.....THE MONOLOGUES.....
IN LOVE-De Belmonts.....LOVE IN MEXICO-The Coasters.....GLORIA-The Callahads.....THE
FLAM-The Chantels.....CHERRY PEE-Narvin & Johnny.....NANT ON NASTY-The Shells.....
SEEK SAE TIAR-Larry Williams.....ALONE AGAIN-The Five Crews.....HE ME NASTY-The
Monologues.....NAIL NAST-Andre Williams.....PORTY LITTLE GIM-De Monologues.....
.....NO NASTY-De Monologues.....THE MONOLOGUES.....THE MONOLOGUES.....THE MONOLOGUES.....
.....SHAKE SALTIE & NOLLY-Joe Turner.....I WANT YOU BACK-The Jackson Five.....WIDE OUT
The Surfairs.....KITE ONE-Tony Allen & The Champs.....NEW ORLEANS-U, S. Bonds.....
JO ANGIE-The Playmates.....DEEP IN MY HEART-The Shells.....MY LOVE WILL NEVER DIE-The
Chantels.....PAINTED PINK-De Monologues.....A S C.....THE MONOLOGUES.....THE MONOLOGUES.....
THE MONOLOGUES.....TIMED NASTY-De Monologues.....THIS SHOULD GO FORN-
BUD BARNARD.....CASUAL LOOK-De Six Teens.....NOCIN' FERNWHA & BOOTIE MOONIE
FLU-Harry Smith & The Clooms.....BERRY LOVE-The Drifters.....COLEY OOD-De Penguins.....
.....GOD ONLY KISS NASTY-Little Richard.....KISSING-The Holydays.....NET DOF YOU LOVE
.....THE MONOLOGUES.....THE MONOLOGUES.....THE MONOLOGUES.....THE MONOLOGUES.....
THE MONOLOGUES.....THE MONOLOGUES.....THE MONOLOGUES.....THE MONOLOGUES.....

[illegible]

GOLDEN DISCS UNLIMITED

RARE OLDIES CATALOG - FREE - COVERING THOUSANDS OF EARLY ROCK & ROLL -
RHYTHM AND BLUES - POST WAR BLUES AND ROCK-A-BILLY. GROUPS & SINGLES.

45'S AND 78'S ORIGINAL LABELS - NEW RECORDS WEEKLY.

MONEY BACK IF NOT SATISFIED

ALSO STACKS OF NOVELTY - POPULAR - INSTRUMENTAL AND HILLBILLY DISCS.

NO ORDER TO SMALL.

**MIKE VALLE
3407 Moray Lane 205
Falls Church Va. 22041**

"MOTHERS MUSIC EMPORIUM"

46 SOUTH OCEAN AVE. PATCHOQUE L.I.
11772

TELEPHONE: (516) 475-6036

SUFFOLK COUNTIES
Largest Oldie Supplier

45's AND L.P'S

SEND FOR OUR FREE CATALOG.

"GREAT BALLS OF FIRE" man don't be
"STRANDED IN THE JUNGLE" THIS IS
THE NIGHT" that "YOU SEND ME" "THE
LETTER" for "THOSE OLDIES BUT GOODIES"

FREE LIST Even Tho' you're "A
THOUSAND MILES AWAY" my list will
be "SPEEDIN" "TRYIN' TO GET TO YOU"

RHYTHM N BLUES - ROCK N ROLL - POP -
ROCK - A - BILLY - COUNTRY & WESTERN.

MONEY BACK GUARANTEE

WRITE TO:

**SEVY ALEXANDER
408 POND ST.
FRANKLIN MASS.
02038**

WE BUY COLLECTIONS.

AUCTION BLOCK

If you are interested in selling records through "Bim Bam Boom", the following procedures will be followed. The charge for this service is 20¢ a record. Name and address will be included at no extra charge. You must list the following information when listing records. Label, Record Number, Artist, Title and the condition along with other information listed in the abbreviations. We feel that it is not wise for a magazine to get involved selling records and acting as a clearing house. We will charge a flat rate for each record listed and not a percentage of the record's selling price. If you sell the record for \$1.00 or \$5.00 the price to us will be the same. Example: if you list 10 records for auction the price to you will be \$2.00. We feel that this is the only fair way to list records. The buyer will deal directly with the seller. Do not send money to "BIM BAM BOOM". If you agree to purchase a record from one of our advertisers, send the money directly to the person selling the record to you. If you feel that you have not been treated fairly by one of our advertisers, contact us. We will investigate and if the charges are true we will drop him from our list of advertisers. May we repeat, we are attempting to bring harmony among collectors. Please list your records fairly and remember: DO UNTO OTHERS AS YOU WILL HAVE THEM DO UNTO YOU.

GRADING OF RECORDS

- M Surface noise equal to an unplayed record. No visible or audible scratch on surface. Original finish intact.
- M- Surface noise very low, smooth and uniform. No marks on surface. Noise not seriously distracting.
- VG Record has surface noise, light foreign noises but slight distortion. Noise not seriously distracting.
- G A moderate amount of surface noise, background may be somewhat irregular and cracking. Some foreign noises and a little distortion. Foreign noises less prominent than the music.
- F Foreign noises about as prominent as the music. Listening is distracted by the noise.
- P Foreign noises are louder than recorded music.

ABBREVIATIONS

(RR) Release, (C) Cut Out (small hole in label), (DJ) Promotional Copy, (W) Warp, (S) Scratches, (B) Boogie, (2) Second Pressing, (Min) Minimum Bid, (Wt.) Writing on label.

BIM BAM BOOM - BOX 146, BROOKLYN NY 11223 - (FIXED PRICE SALE - ALL MINT /MINT -		
Aladdins	Our Love Will Be	\$1.00
A.L. Maye & Crowns	Gloria	\$1.00
Albert King	Crosscut Saw	\$1.00
Artistics	This Heart Of Mine	\$1.50
Adorations	Linda	\$2.00
Al Henderson & grp	All Star Boy	\$2.00
Alley Cats	Puddin' n Tain	\$2.00
Bill Doggett	Honkey Tonk	\$1.00
Blendtones	Come On Home	\$2.00
Bill Justis	College Man	\$1.00
Ballads	God Bless Our Love	\$1.00
Blue Jeans	Not Too Young To Get Married	\$1.00
Bluenotes	What Can A Man Do	\$2.00
Bobby Bland	Don't Cry No More	\$2.00
Bobby Bland	Close To You	\$2.00
Bobby Bland	Hold Me Tenderly	\$1.00
Belmonts	Wonderful Girl	\$2.00
Sobbettes	Mr. Lee	\$2.00
Bobby Darin	Beyond The Sea	\$1.00
Bobby Helms	Jingle Bell Rock	\$1.00
Bluebells	You Will Fill My Eyes No More	\$2.00
Glen Campbell	Turn Around, Look At Me	\$3.00
Headliners	Secret Love	\$2.00
Headliners	Let Me Love You	\$1.00
Hollywood Saxons	It's You	\$2.00
Hollywood Saxons	Is It True?	\$1.00
Hollywood Flames	Buzz Buzz Buzz	\$1.00
Hi-Lites	I'm Falling In Love	\$1.00
Hi-Lites	For Sentimental Reasons	\$1.00
Flamingos	I Was Such A Fool	\$1.00
Flamingos	It Must Be Love	\$1.00
Flamingos	Lover Come Back To Me	\$1.00
Falcons	The Vow	\$1.00
Fidelity's	Your Mine	\$1.00
Frontiers	The Things I Love	\$1.00
Five Chancells	The Nearest Thing To Heaven	\$1.00
Fairlanes	Please Let Me Love You	\$1.00
Four Larks	Little Girl, Little Girl	\$1.00
Five Quails	It's Unbelievable	\$1.00
Fabulantes	Been A Long Time	\$1.00
Eternals	Lonely Days, Lonely Nights	\$1.00
Eternals	Rockin' In The Jungle	\$1.00
Eternals	Rockin' In The Jungle	\$1.00
Earls	Babalu's Wedding Day	\$1.00
Earls	Remember Then	\$1.00
Earls	Oh, What A Time	\$1.00
Elegants	Little Star	\$1.00
Elegants	Goodnight	\$1.00
Elchords	Peppermint Stick	\$1.00
Extensions	I Want To Know	\$1.00
Exits	You Got To Have Money	\$1.00
Equadors	A Vision, Stay A Little Longer	\$1.00
Empires	Everyone New But Me	\$1.00
Everly Br.	Wake Up Little Susie	\$1.00
Edsels	Rama Lama Ding Dong	\$1.00
Eddie Lebron	My Vow To You	\$1.00
Echoes	Over The Rainbow	\$1.00
El Vemos	Geraldine	\$1.00
Dreamlovers	I Miss You	\$1.00
Dreamlovers	Welcome Home	\$1.00
Dreamlovers	Annabelle Lee	\$1.00
Continental	Picture Of Love	\$1.00
Cruisers	If I Knew	\$1.00
Zodiaks	Please	\$1.00
Silhouettes	Get A Job (orig)	\$1.00
Chantels	Summertime	\$1.00
Fidelities	Where In The World	\$1.00
Tony Allen & Twilighters	It Hurts Me So	\$1.00
Rivileers	Who Is The Girl	\$1.00
Randy & Rainbows	Denise	\$1.00
Nappy Brown	For Those Who Love	\$1.00
Olympics	The Same Old Thing	\$1.00
Olympics	Secret Agents	\$1.00
Olympics	Western Movies	\$1.00
Olympics	Little Pedro	\$1.00
Kingsmen	Weekend	\$1.00
Knockouts	Darling Lorraine	\$1.00
M-N & the Peanuts	I Found My Love	\$1.00
Paul Anka	Puppy Love	\$1.00

Don Dell & Upstarts	One Summer Night	\$1.00
Danleers	The Majestic	\$1.00
Dion	Lonely Teenager	\$1.00
Dion	Runaround Sue	\$1.00
Del Capris	Forever My Love	\$1.00
Del-Vons	Gone Forever	\$1.00
Donnie & Dreamers	Count Every Star	\$1.00
Diablos	The Wind	\$1.00
Debonairs	Everybody's Movin'	\$1.00
Doc Ross & Orbits	Cat Squirrel	\$1.00
Ducanes	I'm So Happy	\$1.00
Dontells	In Your Heart	\$1.00
Dovells	Bristol Stomp	\$1.00
Dubs	You're Very First Love	\$1.00
Dickie Goodman	On Campus	\$1.00
Doc Bagby	Dumplin's	\$1.00
D. Tyler & Nat Brown	Most Of All	\$1.00
Dukays	Nite Owl	\$1.00
Del-Mingos	Goodnight My Love	\$1.00
Diplomats	Here's A Heart	\$1.00
DeFonics	Without You	\$1.00
Diane & Darlettes	Just You	\$1.00
Coasters	Shoppin' For Clothes	\$1.00
Coasters	Charlie Brown	\$1.00
Coasters	Gee, Golly	\$1.00
Coasters	The PTA	\$1.00
Crests	Little Miracles	\$1.00
Corvairs	Sing A Song Of Sixpence	\$1.00
Chubby Checker	Dance Party	\$1.00
Chubby Checker	Let's Twist Again	\$1.00
Chubby Checker	The Class (his first record)	\$1.00
Chants	When I'm With You	\$1.00
Chessman	That's My Desire	\$1.00
Chessman	I Apologize	\$1.00
Chessman	Heavenly Father	\$1.00
Classics	You'll Never Know	\$1.00
Classics	I Apologize	\$1.00
Clovers	Stop Pretending	\$1.00
Clovers	Try My Lovin' On You	\$1.00
Clovers	First Love Baby	\$1.00
Lena Calhoun & Emotions	Sweet Sixteen	\$1.00
Colts	My My Darling/At My Door	\$1.00
Chanters	Gloria	\$1.00
Charlots	Gloria	\$1.00
Charlots	KC #115	\$1.00
Cupids	Tequila Twist	\$1.00
Champs	The Closer You Are	\$1.00
Channels	Yesterday	\$1.00
Carstairs	We're In Love	\$1.00
Creatons	There's No Other Like My Baby	\$1.00
Crystals	Uptown	\$1.00
Crystals	Shake Sherry	\$1.00
Contours	When I Fell In Love	\$1.00
Capris	Let It Rock	\$1.00
Chuck Berry	Jaquar & Thunderbird	\$1.00
Chantels	I Love You So	\$1.00
Creators	Wear My Ring	\$1.00
Clique	Girl Of My Dreams	\$1.00
Citations	The Girl Next Door	\$1.00
Counts	Darling Dear	\$1.00
Coronets	Nadine	\$1.00
Crickets	Maybe Baby	\$1.00
Belvederes	Lost Love	\$1.00
Billy & Lillie	La Dee Dah	\$1.00
Billy & Rickie	Baby Doll	\$1.00
Bobby Hendricks	Sincerely, Your Lover	\$1.00
Big Boy Myles	New Orleans	\$1.00
Don & Earl	Don't Ever Leave Me	\$1.00
Blue Bells	Cool Water	\$1.00
Blue Bells	He's Gone	\$1.00
Jerry Lee Lewis	Breathless	\$1.00
Joe Liggins	The Honeydripper	\$1.00
Jaytones	Oh Darling	\$1.00
Julia Steele	Why Did He Make The Rainbow	\$1.00
Jimmy Reed	Close Together	\$1.00
Jimmy Rogers	Kisses Sweeter Than Mine	\$1.00
John Lee Hooker	Don't Go Baby	\$1.00
Jimmy Clanton	Willie The Sun	\$1.00
Jimmy Clanton	Sun - EP	\$1.00
Mello-Queens	Getting Nearer	\$1.00
Joe Medlin	Out Of Sight, Out Of Mind	\$1.00
Jesters	Tutti Frutti	\$1.00
Initials	You	\$1.00
Individuals	Dear One	\$1.00
Ideals	You Hurt Me	\$1.00
Impalas	Peggy Darling	\$1.00
Imperials	The Diary	\$1.00
Imperials	Limbo Pt-1	\$1.00
Isley Br.	Twist & Shout	\$1.00
Laddins	Yes, Oh Baby Yes	\$1.00
Limmas	Forever Baby	\$1.00
Lee & the Leopards	Trying To Make It	\$1.00
Lonnies	Now The Parting Begins	\$1.00
Lonnies	Bells In The Chapel	\$1.00
Lou Christie	The Gypsy Cried	\$1.00
Loe Gazz & grp	Change Your Way	\$1.00
Lovin Spoonful	Do You Believe In Magic	\$1.00
Little Joe & Flips	Lost Love	\$1.00
Loe & Joe	That's How I Am With You (w Spinners)	\$1.00
Little Richard	Good Golly Miss Molly	\$1.00
Little Richard	I Saw Her Standing There	\$1.00
Curtis Lee	Pretty Little Angel Eyes	\$1.00
Shep & Limelites	In Case I Forget	\$1.00
Shep & Limelites	Ready For Your Love	\$1.00
Marcie Blane	Bobby's Girl	\$1.00
Moonlighters	Soo Doo Be Doo	\$1.00
Moonglows	Foolish Me	\$1.00
Harvey & Moonglows	Twelve Months Of The Year	\$1.00
Margie Day & Blues Destroyers	No-No	\$1.00
Montclairs	Golden Angel	\$1.00
Midnighters	Work With Me Annie	\$1.00
Melo-Kings	Tonight Tonight (orig)	\$1.00
Fantastics	There Goes My Love	\$1.00
Cadillacs	I Want To Know (orig)	\$1.00
CHARTS	Desire (orig)	\$1.00
Smart Tones	Bob O Link	\$1.00
Camelots	Pocahontas	\$1.00
Themes	There's No Moon Out Tonight	\$1.00
Monterreys	Dearest One	\$1.00
Marie Knight	Make Yourself At Home	\$1.00
Melodeers	Wishing Is For Fools	\$1.00
Mercy Dee	My Woman Knows The Score	\$1.00
Nino & the Ebb-Tides	Juke Box Sat. Night	\$1.00

A Special Love	East Coast 105	\$1.00
One Summer Night	Apt 3 #1005	\$1.00
The Majestic	Laurie 3115	\$1.00
Lonely Teenager	Laurie 3070	\$1.00
Runaround Sue	Laurie 3110	\$1.00
Forever My Love	RonJordan 39	\$1.50
Gone Forever	Wells 1001	\$2.00
Count Every Star	Wells 1001	\$2.00
The Wind	Wells 1001	\$2.00
Everybody's Movin'	Fortune 511	\$1.00
Cat Squirrel	Dore 712	\$1.00
I'm So Happy	Fortune 657	\$1.00
In Your Heart	Goldisc 3024	\$2.00
Bristol Stomp	Vee Jay 666	\$1.00
You're Very First Love	Parkway 827	\$1.00
On Campus	Wilshire 201	\$1.50
Dumplin's	Cotique 158	\$2.00
Most Of All	Okeh 7089	\$3.50
Nite Owl	Janeco 2004	\$4.00
Goodnight My Love	Nat 4002	\$1.00
Here's A Heart	Lamar 702	\$2.00
Without You	Arock 100	\$1.00
Just You	Moon Shot 6703	\$1.00
Shoppin' For Clothes	Dunes 2016	\$5.00
Charlie Brown	Atco 6178	\$1.00
Gee, Golly	Atco 6132	\$1.00
The PTA	Atco 6111	\$1.00
Little Miracles	Atco 6251	\$1.00
Sing A Song Of Sixpence	Coed 561	\$1.50
Dance Party	Cub 9065	\$3.00
Let's Twist Again	Parkway 842	\$1.00
The Class (his first record)	Parkway 824	\$1.00
When I'm With You (red plastic)	Parkway 804	\$2.00
That's My Desire	Nite Owl 40	\$6.00
I Apologize	Relic 1017	\$1.00
Heavenly Father	Relic 1015	\$1.00
You'll Never Know	Relic 1016	\$1.00
I Apologize	Stork 2	\$2.00
Stop Pretending	Piccolo 500	\$2.00
Try My Lovin' On You	Porwin 1001	\$1.50
First Love Baby	Josie 997	\$1.00
Sweet Sixteen	Flip 357 dj	\$3.00
My My Darling/At My Door	Plaza 505	\$2.00
Gloria	Deluxe 6194	\$1.00
Gloria	Time 1006	\$2.00
KC #115	Time 1006	\$3.00
Tequila Twist	Challenge 9131	\$1.50
The Closer You Are	Flashback	\$1.00
Yesterday	Okeh 7329	\$1.00
We're In Love	Take Ten 1501	\$2.00
There's No Other Like My Baby	Phillies 100	\$1.00
Uptown	Phillies 102	\$1.00
Shake Sherry	Gordy 7012	\$1.50
When I Fell In Love	Old Town 1099	\$1.00
Let It Rock	Chess 1747	\$1.00
Jaquar & Thunderbird	Chess 1767	\$1.00
I Love You So	End 1020	\$2.00
Wear My Ring	Hi-Q 5021	\$1.00
Girl Of My Dreams	Modern	\$1.00
The Girl Next Door	Fraternity 992	\$2.50
Darling Dear	Dot 244	\$2.00
Nadine	Chess 1549	\$2.00
Maybe Baby	Brunswick	\$2.00
Lost Love	Poplar 114	\$2.00
La Dee Dah	Casino 105	\$1.00
Baby Doll	Sue 711	\$2.00
Sincerely, Your Lover	Sue 711	\$1.00
New Orleans	Ace 605	\$4.00
Don't Ever Leave Me	Tempe	\$2.00
Cool Water	Newtown	\$1.00
He's Gone	Atlantic 2610	\$1.00
Breathless	Sun 288	\$1.00
The Honeydripper	Specialty	\$1.00
Oh Darling	Times Sq	\$1.50
Why Did He Make The Rainbow	AJ	\$1.00
Close Together	Vee Jay 373 blk	\$1.00
Kisses Sweeter Than Mine	Roulette 4031	\$1.00
Don't Go Baby	King 6298	\$1.00
Willie The Sun	Phillips 40219	\$1.00
Sun - EP	Ace	\$3.50
Getting Nearer	C&M 500	\$2.00
Out Of Sight, Out Of Mind	Mercury 71415	\$1.00
Tutti Frutti	Winley 248	\$2.00
You	Sherry	\$1.00
Dear One	Red Fox 105	\$3.00
You Hurt Me	Satellite 2007	\$1.00
Peggy Darling	Cub 9053	\$2.00
The Diary	End 66-17 bb	\$1.00
Limbo Pt-1	End 1080	\$1.00
Twist & Shout	T-Neck 501	\$1.00
Yes, Oh Baby Yes	Wand 124	\$1.00
Forever Baby	Gray Cliff 721	\$2.00
Trying To Make It	Diamond 241	\$1.00
Now The Parting Begins	Gordy 7002	\$1.50
Bells In The Chapel	Dusty Discs	\$2.00
The Gypsy Cried	Times Sq 25	\$1.00
Change Your Way	Roulette 4457	\$1.00
Do You Believe In Magic	Art-tone	\$2.00
Lost Love	RDG	\$1.00
That's How I Am With You (w Spinners)	Joy 262	\$1.00
Good Golly Miss Molly	Harvey 112 dj	\$3.00
I Saw Her Standing There	Specialty 624	\$1.00
Pretty Little Angel Eyes	Reprise	\$2.00
In Case I Forget	Dunes 2007	\$1.00
Ready For Your Love	Hull 772	\$1.00
Bobby's Girl	Hull 742	\$1.00
Soo Doo Be Doo	Seville 120	\$1.00
Foolish Me	Checker gold	\$1.00
Twelve Months Of The Year	Checker gold	\$1.00
No-No	Chess gold	\$1.00
Golden Angel	Cat 118	\$3.60
Work With Me Annie	HI-Q 5001	\$4.00
Tonight Tonight (orig)	Federal 12169	\$1.00
There Goes My Love	Herald 502	\$3.00
I Want To Know (orig)	RCA #7572	\$5.00
Desire (orig)	Josie #842	\$3.00
Bob O Link	Everlast 5001	\$3.00
Pocahontas	Herald 529	\$6.00
There's No Moon Out Tonight	Everlast 1108	\$1.50
Dearest One	Stork 001	\$2.00
Make Yourself At Home	Relic 511	\$1.00
Wishing Is For Fools	Diamond 171	\$1.00
My Woman Knows The Score	Studio 9908	\$3.00
Juke Box Sat. Night	Specialty 458	\$2.00
	Madison 166	\$5.00

Platters	My Prayer	Mercury 70893	\$3.00
Platters	Twilight Time	Mercury 71289	\$2.00
Platters	Miss Annie	Wanger 187	\$2.00
Pops	She Blew A Good Thing	Symbol 214	\$1.00
Persuaders	Years	Relic 1002	\$1.00
Penguins	Memories Of El Monte	Orig. Sound 27	\$5.00
Paragons	Time After Time	Music Cief 3001	\$2.00
Paragons	Florence	Winsky 215	\$1.00
Paragons	Kneel And Pray	Winley 520	\$2.00
Pastels	Been So Long	Argo 5287	\$2.00
Paradons	Diamonds and Pearls	Milestone 2003	\$5.00
Personalities	Woe Woe Baby 5% 1d	Safari 1002	\$1.00
Rochell & Candles	Once Upon A Time	Swingin 623	\$1.00
Tony Rice	My Darling You	Action 100	\$2.00
Rosebuds	Hurry Baby	Bobin 100	\$2.00
Royal-Aires	Baby Baby	Gallo 108	\$5.00
Revels	Talking To My Heart	Norgolde 103	\$3.00
Rays	Magic Moon	XYZ 607	\$3.00
Rays	Bright Brown Eyes	Perril 1004	\$2.00
R. Barrett & Sevilles	I Am Yours	Seville 104	\$3.00
Reflections	Romeo & Juliet	Lana 140	\$1.00
Rivieras	Moonlight Sereade	Coed 508	\$2.00
Robert & Johnny	We Belong Together bb (yel)	Old Town 1047	\$2.00
The Rockin R's	The Beat	Tempus 7541	\$5.00
Rusty Isabel	Firewater	Brent 7001	\$1.00
Royalties	It's Gonna Take A Miracle	MGM 13366	\$1.00
Royal Jokers	Hard Times	Big Top 3064	\$5.00
R. Berry & Pharaohs	You Look So Good	Flip 360	\$2.00
Shirelles	I Met Him On A Sunday	Decca 30588	\$2.00
Shirelles	Will You Love Me Tomorrow	Scepter 1211	\$1.00
Shirelles	Dedicated To The One I Love	Scepter 1203	\$1.50
Springers	I Know Why	Way Out 2699	\$2.00
Strollers	We're Strollin	Warner 1018	\$3.00
Spy Dels	We'll Be Together	Cracker Jack 4001	\$2.00
Sensations	Music Music Music	Argo 5391 bb	\$1.50
Superbs	Baby Baby All The Time	Dore 715	\$2.00
Starfires	Love Will Break Your Heart w/ dj	Bargain 5003	\$2.00
Starglows	Let's Be Lovers	Atco 6272	\$2.00
Superlatives	Lonely In A Crowd	Westbound 144	\$1.00
Shivelles	I Could Conquer The World	World Artists	\$1.00
Shalimar	I Didn't Mean To Hurt You	Mr Maestro 778	\$1.00
Spaniels	For Sentimental Reasons	Neptune 124	\$2.00
Shells	Baby Oh Baby	Johnson 104	\$2.00
Shells	Baby Oh Baby	Johnson 104 re	\$1.00
Shells	When I'm Blue	Conto 879	\$1.00
Sonny Knight	Those Oldies but Goodies Dedicated to	You Orig Sound	\$2.00
Skyliners	Pennies From Heaven	Calico 117	\$1.00
Skyliners	This I Swear	Calico 106	\$1.00
Skyliners	Comes Love	Viscount 104	\$1.00
Skyliners	The Loser	Jubilee 5506	\$1.00
Tassels	To A Soldier Boy	Madison 117	\$2.00
Tassels	To A Soldier Boy	Any 946	\$1.00
Thrashers	Jeanne	Candlelite	\$1.00
Tyrone & Nuports	Feel Like A Million w/	Darrow 20	\$3.00
Toledos	This Is The Night	Down 2003	\$2.00
Tams	Untle Me	Arlen 711	\$1.00
Timetones	Pretty Little Girl	Relic 539	\$1.00
Unkuchables	Goodnight Sweetheart Goodnight	Madison 134	\$2.50
Velours	Sweet Sixteen	Goldisc 3012	\$2.00
Ricky & the Vacels	Lorraine	Express 711	\$2.00
Visions	All Thought The Night	Big Top 3092	\$2.00
Videos	Trickle Trickle 2nd press	Casino 102	\$2.00
Videos	Trickle Trickle re	Casino 102	\$1.00
Vito & the Salutations	Unchained Melody	Herald 583	\$2.00
Velvetones	Glory Of Love	Imperial 5878	\$1.00
V-Eights	My Heart	Vibro 4005	\$2.00
Versatiles	The White Cliffs Of Dover	Peacock 1910	\$3.00
Volumes	The Bells	Chex 1005	\$1.00
Volumes	I Love You	Chex 1002	\$1.00
Velvet Angels (Diablos)	I'm In Love	Medieval 201	\$1.00
Videls	Mr Lonely	JDS 5004	\$2.00
Videls	Now That Summer Is Here	JDS 5005	\$2.00
Vows	Dottie	Tamara 760	\$2.00
Whispers	The Time Will Come	Soul Clock 107	\$1.00
Wilbert Harrison	Kansas City	Fury 1023	\$1.00
Zodiacs	My Reason For Livin'	Veep 1294	\$1.00
Zodiacs	Try	44 Plus 4401	\$1.00
Battle of Groups	Dubs/Imperials/Jo Ann Campbell/Flamingos End EP 10		\$3.00
Edaphonic EP	Cherie - Hideaways/Rosemarie Chines + 2 more		\$2.00
J.V. MANCUSO JR. 346 S. 3rd St. Cedarburg, Wisc. 53012 - Orders under \$10 add 25¢ per rec. Postg.			
Tanglers	Remember Me	Decca 29971	G+
Castelles	Happy & Gay brn labrl	Atco 6069	VG
Four Dots	Peace Of Mind	Bullseye 104	VG
Eldins	A Picture Of You	MGM	M
Sunny Gale & DuBoppers	Mama's Gone, Goodbye	RCA	G+
Marylanders	Make Me Thrill Again (scpt)	Jubilee	VG-
Medallionaires	Magic Moonlight	Mercury 71309	VG
Moroccos	What Is A Teenagers Prayer	United 204	M-
Heartbreakers	There IS Time	RCA	VG
Velours	Can I Come Over Tonight	Onyz	VG+
Ravens	I've Got You Under My Skin	Mercury 70413	VG
Capistranos	Now Darling dj	Duke 179	VG
Norman Fox & Rob Roys	Pizza Pie dj	Capitol 4128	M
Falcons	Now That It's Over	Capitol 1006	VG
Tarriers	Lonesome Traveler	Glory 271	M-
King Krooners	Memories (sl wrp doe not effect play)	Excelllo 2187	VG+
Sonny Terry	Fast Freight Blues (Joz top)	Josie 828	VG+
Jazz Gillum	Look What You Are Today red pls	RCA 50-0017	VG
Piano Red	That's My Desire	Groove 0145	M
Piano Red	Pay It No Mind dj	Groove 0101	M
Piano Red	Sales Tax Boogie 5% 1b cov	RCA 47-4766	VG-
Elvis Presley LP's	Perfect For Parties EP w/cov pic	RCA SP47-37	VG
Doton LP 2005	The Fleetwoods Softly		VG
Crown LP 5370	The Cadets		M-
End LP 312	The Chantels "There's Our Song Again"		VG+
Crown LP 5250	Twist With Etta James		VG
Chess LP 1430	Look It's The Moonglows		VG+
Crown LP 5021	Jumpin With The Jacks		VG
Atlantic LP 8009	The Clovers		VG+
Winley LP 6004	Sing With The Collegians		VG
Calico LP 3000	The Skyliners		VG-
Capitol LP 1769	The Fantastic Five Keys		VG
ROBERT BOWE, 143 North Saint Austins Place, Staten Island, NY 10310 - FIXED PRICE SALE - ALL ORIGINALS - SATISFACTION GUARANTEED			
Gene Vincent	Be-Bop-A-Lula	Capitol 3450	M-
Bucanhan & Goodman	Flying Saucer w/ wp-sl	Luniverse 101	M-
Platters	Magic Touch	Mercury 70819	M-
Platters	Twilight Time	Mercury 71289	M-
Del-Vikings	Whispering Bells	Dot 15592	M-
Dominos	These Foolish Things sl wp s	Federal 12129	VG
Clovers	I Played The Fool	Atlantic 977	M-
Teenagers	Why Do Fools Fall In Love slwp	See 1002	M-
Dominos	Deep Purple	Liberty 55099	M
Dominos	Star Dust	Liberty 55071	M
Five Satins	Our Anniversary	Ember 1025	M-
Dominos	St. Theresa Of The Roses	Decca	M-

RICHARD SANTEUSANO, 1C BRACKETT PL., MARBLEHEAD, MASS. 01945			
Bluenotes	If You Love Me	Josie 800	VG+
Boptions	I Had A Love dj w/	Ember 1043	M-
Channels	Flames In My Heart	Whirlin Disc 109	M-
Cardinals	Lovely Girl	Atlantic 1079	VG
Chestnuts	Won't You Tell My Heart w/	Elgin 007	M
Chips	Rubber Biscuit	Josie 803	VG
Counts	Let Me Go Lover	Dot 1235	VG+
Cufflink	Lawful Wedding	Dooto 438	M-
Drifters	What's Gonna Do	Atlantic 1055	VG
Fascinators	Shivers & Shakes	Dooto 441	M-
Five Discs	My Chinese Girl / Roses	Dwain 6072	M
Five Discs	My Chinese Girl/Roses (re-recorded more polished version, compl. different)	Dwain 803	M
Five Jades	Without Your Love	Duke 188	M
Four Dots	Don't Wake Up The Kids	Freedom 44005	M
Gassers	Hum De Dum	Cash 1035	VG
Harptones	Gimme Some	Andrea 100	M-
Harptones	Three Wishes	Rama 203	M
Hurricanes	Dear Mother	King 4947	VG+
Kadaks	Look Up In The Sky	J&S 1684	M
Kenny & Moe	Can't Help Myself	Deluxe 6101	VG
L'Captans	Say Yes	DC 0416	M-
Mellow Keys	Listen Baby	Gee 1014	M-
Monarchs	How Are You	Neil 103	M-
Neons	Angel Face	Tetra 4444	VG+
Neons	Road To Romance	Tetra 4449	VG+
Nobletones	I'm Really Too Young	CM 182	M-
Pearls	Your Cheatin Heart	Onyx 510	M-
Re-wels	You Lied To Me	Sound 129	VG
Rocketeers	Hcy Rube	Modern 999	VG-
Royaltones	Latin Love	Old Town 1028	VG+
Tear Drops	The Stars Are Out Tonight	Josie 766	VG
Medallions	Behind The Door w/	Dooto 454	M-
Medallions	Magic Mt.	Dooto 446	M-
Medallions/Penguins	EP-Give Me The Right/Mr. Junkman +2	Dooto 49456	M
Sharps	All My Love	Dot 15006	M
Sharps	Look At Me	Janie 1108	M
Sheppards	Every Now nThen	Yee Jay 406	M-
Sheppards	Tragic	Apex 7762	M
Silvertones	My Only Love dj w/	Elgin 005	M
Spaniels	Baby Its You re	Yee Jay 301	M
Tabs	Dance Party w/ dj	Yee Jay 418	M
Tempters	I'll See You Next Fall	Empire 105	M-
Twilighters	Eternally	Dot 15526	M-
Twilighters	Village Of Love	Fortune 449	VG
Uniques	Picture Of My Baby dj	Peacock 1695	M
Valentines	Natures Creation	Rama 208	M-
Willows	Don't Pull, Don't Pull, Don't Shove	Club 1014	VG
Willy & Ruth	Love Me	Spark 105	G
Wonders	Looking For My Baby	Janie 1119	VG+
Teen Delight EP - Magnificents - Up On Mt/Goldern Teardrops Flamingos + 2 VJ 1021 M-			
DUSTY DISCS, BOX 174, BAY RIDGE STATION, BKLYN, NY 11220			
Camelots	Don't Leave Me Baby	Aanko 1001	VG Min. \$3
Shirley & Lee	I'm Gone (their 1st)	Aladdin 3153	VG " \$13
Emeralds	Why Must I Wonder	Allied 10002	VG " \$10
Echos	Time dj	Apex 22102	M- " \$7
Larks	My Reverie (yel)	Apollo 1184	M- " \$7
Five Hearts	Unbelievable	Archie 107	M- " \$8
Goldentones	The Meaning Of Love	Beacon 560	M " \$4
Five Keys	Ling Ting Tong	Capitol 2945	VG " \$6
Rovers	Why Oh Oh	Capitol 3078	M " \$8
Notes	Don't Leave Me Now (chess grp)	Capitol 3332	VG+ " \$13
Five Keys	Out Of Sight, Out Of Mind	Capitol 3502	M " \$13
Rudy Green	I Had A Feeling	Chance 1151	M " \$13
Mystics	Teenage Sweetheart	Chatham 350	VG+ " \$25
Monitors	A Boyfriends Prayer	Circus 219	VG " \$20
Clusters	Forecast Of Our Love	Epic 9330	VG " \$8
Tokens	Doom-Lang	Gary 1006	VG " \$4
Castelles	Over A Cup Of Coffee yel	Grand 109	M- " \$4
Marquees	The Rain sm pnt	Grand 141	VG " \$4
Crickets	Changing Partners orig pink	Jay Dee 785	VG+ " \$10
Mellows	Yesterdays Memories	Jay Dee 807	M " \$3
Crystals	Come To Me Darling	Luna 5001	VG+ " \$25
Arabians	Tear Drops On The Night (w/lines)	Magnificent 114	M " \$4
Spades	Close To You	Major 1007	M " \$25
Jimmy & the Crestones	Angel Maureen	Maria 101	VG " \$4
Gaylarks	Tell Me Carling	Musica City 792	M " \$6
Little Lynn & 4 Rivers	Send Me Records C.O.D.	Musica City 845	M " \$3
Notes	Trust In Me (chess grp)	MGM 12388 dj	M- " \$40
Solitaires	The Wedding yel	Old Town 1014	M " \$5
"	Magic Rose	" " 1015	M- " \$10
"	The Honeymoon "	" " 1019	M " \$5
"	No More Sorrow "	" " 1049	M " \$5
"	Light A Candle In The Chapel blu	" " 1071	VG+ " \$2
"	Lonesome Lover blk	" " 1095	M " \$2
Five Crowns	A Star yel	Rainbow 179	VG- " \$20
Four Lovers	The Girl In My Dreams	RCA 6518	G+ " \$2
Valentines	Lily Maeblle	Rama blu	VG- " \$5
Vocaleers	Is It A Dream	Red Robin 114	VG " \$20
Velvets	I Cried	Red Robin 127	M " \$22
Vocaleers	Angel Face	Red Robin 132	M " \$25
Dreams	Darlene (blu label red pla)	Savoy 1130	VG+ " \$4
Tellers	You Played Me For A Fool	Stack 500	M- " \$8
Orloles	Happy Till The Letter	VJ 196	VG- " \$8
Spaniels	Since I Fell For You	VJ 202	M- " \$25
Delegates	The Convention	VJ 212	VG " \$6
Orloles	For All We Know	VJ 228	VG+ " \$12
Delegates	Mother's Son	VJ 243 dj	VG+ " \$12
Channels	The Closer You Are(Blk Let Bob-Dan Mus)	Whirlin Disc 100	VG " \$12
Cardinals	The Door Is Still Open	Atlantic 1054	VG+ " \$5
Five Keys	Close Your Eyes	Capitol 3032	VG- " \$6
Five Keys	Cause Your My Lover	Capitol 3267	VG " \$3
Evergreens	Very Truly Yours	Chart 605	VG " \$10
Moonglows	Most Of All slv top	Chess 1589	VG " \$5
Four Voices	Honest Darling	Columbia	VG- " \$4
Turbans	When You Dance	Herald 458	VG " \$3
Five Notes	You Are So Beautiful	Josie 784	VG " \$8
Jerry Dorn & Hurricanes	Sentimental Heaven	King 4932	VG " \$10
Solitaires	The Wedding yel	Old Town 1014	VG " \$4
Harptones	Life Is But A Dream ropes	Paradise 101	VG " \$10
Orchids	Newly Wed	Parrot	
LP's			
VEL JAY DX30	The Beatles vs The 4 Seasons 2 rec. set with pict.	M+ Min \$25	
CROWN 5368	Del Vikings & Sonnets	VG+ " \$20	
DECCA 86707	That'll Be The Day - Buddy Holly	VG " \$25	
GUEST STAR 1453	Oh Julie - The Crescendos	M " \$7	
RCA 3758 (mono)	How Great Thou Art - Elvis Presley	VG+ " \$8	
45's			
Valentines	Lily Maeblle	Rama 171 blu	VG " \$6
Orchids	Newly Wed rev label	Parrot 815	VG " \$22
Jacks	Why Don't You Write Me	RPM 428	VG " \$5
Tony Allen & Champs	I	Specialty 560	M- " \$2

STEVE MARTIN, 46 Eleanor St. Chelsea, Mass 02150			
Moonglows	See Saw sl-top	Chess 1629	VG
Chuck Berry	School Days sl-top	Chess 1653	G+
" "	Oh Baby Doll sl-top	Chess 1664	G+
Riviera's	Count Every Star	Coed 503	G+
Donald Woods	Death Of An Angel	Flip 306 wot	G+
Mello-Tones	Rosie Lee	Gee 1037	G+
Cadillacs	Shock A Doo	Josie 807	VG
Cadillacs	Romeo	Josie 866	M
Dominoes	Star Dust	Liberty 55071	M
Eddie Cochran	Summertime Blues	Liberty 55144	VG
Del Vikings	Jitterbug Mary	Mercury 71132	VG
Del Vikings	Come Along With Me	Mercury 71180	G+
Del Vikings	VooDoo Man	Mercury 71266	M
Chubby Checker	The Class	Parkway 804	M
Wrens	Come Back My Love red	Rama 65	VG+
Chuck Berry	One Dozen Berrys	Chess LP 1432	M+
Various Artists	Rock n Roll Dance Party	Crown LP5001	M+
Jacks	Jumpin With The Jacks	Crown LP5021	M+
Billy Haley & Comets	Essex Material no cov	Essex LP202	VG-
Grace D'Ambrosio, Box 101 Parkville Sta. Bklyn. NY 11204 (All LPs Mint - bb) 45 MINT			
Jerry Lee Lewis	Original Golden Hits Vol #2	Sun 103 LP	
Johnny Cash	Show Time	Sun 108	
Jerry Lee Lewis	Golden Cream Of The Country	Sun 113	
Roy Orbison	The Original Sound	Sun 114	
Jerry Lee Lewis	A Taste Of Country	Sun 115	
Johnny Cash	The Singing Story Teller	Sun 122	
Johnny Cash	Rough Cut King Of Country Music	Jubilee 5203 re blk lab	
Ravens	Green Eyes	Jubilee 5217	" "
On Chapel Hill	Peek - A - Boo	Josie 846	
Cadillacs	The Bells	Chess 1005	
Channels	The Glean In Your Eye	Port 1005 re	
Cadillacs	Zoom / You Are	Josie 792 re	
Teardrops	The Stars Are Out Tonight	Port 70019	
Continental's	Dear Lord	Port 70018	
" "	Picture Of Love	Port 70024	
Channels	The Closer You Are	Port 70014	
Cadillacs	Shock-A-Doo	Josie 807 re	
Cadillacs	Buzz Buzz Buzz	Josie 829 re	
Four Tunes	Marie	Jubilee 6000 re blk lab	
Volumes	I Love You	Chess 1002	
Innocents	1000 Stars	Port 3025 fixed pr 604	
" "	Gee Whiz	Port 3026	604
Raindrops	What A Guy	Jubilee	704
Ink Spots	LP We'll Meet Again + 9 more	Stardust 119	
JOHN FABRIZIO, 501 COWSLAY AVE. SYRACUSE NY 13209			
Royals	Get It sl-top	Federal M Min \$10	
Ink Spots	Ebb Tide red	King M \$8	
The Ravens	Without A Song	Mercury M \$6	
Billy Haley	Crazy Man Crazy	Essex M \$7	
Nutmegs	Whispering Sorrows scpt	Herald M \$7	
Lattimore Brown	Darlin Dear	Excelsio M \$5	
Cookie & Cupcakes	Until Then	Judd VG+ \$4	
Crows	Gee blue	Rama VG+ \$6	
Carl Perkins	Blue Suede Shoes	Sun 234 M- \$5	
Diablos	The Wind	Fortune orig VG+ \$5	
Channels	The Glean In Your Eye	Whirlin Disc VG+ \$9	
Dubs	Beside My Love	Gone VG+ \$4.50	
Roy Orbison	Ooby Dooby	Sun 242 M- \$5	
Hot Toddlers	Shakin & Stompin rocker	Shad-Todd VG \$5	
Rockin Chairs	Please Mary Lou	Recorte M win \$4.50	
Penguins	Earth Angel (maroon)	Dootone M \$7	
Arabians	Heaven Sent You	Twin Star VG \$3.50	
Jodimars	Let's All Rock Together	Capitol VG \$4	
Fay Adams	Angel's Tell Me	Herald VG \$5	
S Royals	Come On & Save Me	King M \$3	
Five Keys	The Face Of An Angel	Capitol VG \$3	
Dion & Timberlanes	The Chosen Few	Jubilee M \$5	
Teenagers	Everything To Me	Gee M \$3.50	
Otis Williams	That's Your Mistake	Deluxe VG \$2.50	
Fats Domino	Please Don't Leave Me (maroon)	Imperial M \$2.50	
C McPhatter/R. Brown	I Gotta Have You (yellow)	Atlantic M \$4	
Four Tunes	The Prisoner's Song	RCA (dj) M \$5	
ROBERT WILSON, BOX 3071 LAWRENCE, KANSAS 66044			
Amos Milburn	Million Sellers	Imperial LP 9174 M-	
San Freeberg	The Best Of Stan Freeberg Shows	Capitol LP 1035 VG 2 rec/set	
Louisiana Red	The Lowdown Back Porch Blues	Roulette 25200 VG	
Roosevelt Sykes	Plays The Blues	Crown LP287 M-	
The Bell Notes	I've Had It + 3 more	Time EP100 M	
Billy Haley & Comets	Strickly Instrumental	Decca EP 2671 M	
Floyd Robinson	Makin Love + 3 more	RCA EP4350 M	
Del Vikings	Come Go With Me + 3 more	Dot EP1058 M	
Albert King	COD/Worseome Baby	Coun-Tree 1006 M	
Michael Michel, 437 Marlboro Street, Boston, Mass. 02115			
Janis Martin	My Boy Elvis	RCA 6652 M	
Nathan Russel	His Name Was Dean (James Dean)	Foreast 5603 M	
Bay Bops	Follow The Rock	Coral 61975 M	
Jumpin Jaguars	Shut The Door Baby	Decca 29938 M	
Linda Hayes & grp	Our Loves Forever Blessed	Decca 29644 M	orig on holly
Four Tunes	Ballad Of James Dean	Jubilee 5255 M	
Dick Jacobs	A Boy Named James Dean	Coral 61705 M	
Johnny Burnette Trio	Tear It Up	Coral 61651 M	
" "	Oh Baby Babe	Coral 61675 M	
Jene Summers & Rebels	School Of Rock and Roll	Jan 101 M	
RICHARD HAGGETT, 812 CALLED AVE. #1, SYRACUSE NY 13206 - (FIXED PRICE SALE)			
Larktones	The Letter	ABC VG \$3	
Ivorytones	It May Sound Silly	Atlantic yel M \$3	
Drifters	Honey Love	" M \$4	
Clovers	Love Bug	" M \$3	
Nitecaps	So Young	Candelite VG+ \$6	
Majestics	Angel Of Love	Jordan M- \$9	
Little Walter	Better Watch Yourself	Checker web M- \$8 red plas	
Five Satins	Can I Come Over Tonight	Cub M- \$3	
Gundrop	The Chams	Deluxe VG+ \$3	
Chams	In Paradise	Deluxe VG+ \$3	
Teenchords	Too Young	End bik VG+ \$4	
Bill Haley	Crazy Man Crazy	Essex M \$8	
Bill Haley	Live It Up	Essex M \$9	
Poets	Vowels Of Love	Flash M \$6	
Kadaks	Look Up To The Sky	J&S M- \$3.50	
Wynonie Harris	Shake That Thing	King M \$5.00	
" "	Quiet Whiskey	King M \$6.00	
Tunerockers	Easy Does It	Pet M \$7.00	
Four Tunes	Tell Me Why	RCA 4427 M \$10.00	
" "	Come What May	RCA 4489 M \$10.00	
Paul Anka & the Jacks	I Confess	RPM VG+ \$8.00	
Johnnie Otis	Gypsy Blues	Mercury 8295 M \$7.00	
Ruby Whittiker & Pyramids	I Get The Feeling	Mark-X M \$3.00	
Eldaros	Please Surrender	Mark-X M \$5.00	
Flamingos	Please Come Back Home	Vesta M- \$50.00	
Frankie Valli & Romans	Real	Checker web VG+ \$3.00	
Crests	Pretty Little Angel	Cindy 3012 M \$20.00	
Teenchords	I Found Out Why	Coed VG+ \$6.00	
Orients	Queen Of Angels	End bik VG+ \$5.00	
Del-Rays	Lorraine	Laurie M \$5.00	
B. Holly & 3 Tunes	That'll Be The Day + 3 more	Planet M- \$4.00	
Academics	Heavenly Love	Decca EP M \$25.00	
" "	" "	Ancho M \$12.00	

Magictones	How Can You Treat Me This Way orig	King M- \$55.00
Fascinators	Oh Rosemarie	Capitol VG+ \$9.00
Belmonts	Teenage Clementine	Mohawk M \$15.00
Chanters	Over The Rainbow	Deluxe blk VG+ \$5.00
Teenchords	I'm So Happy	Fury 1000 mar M- \$9.00
Fats Domino	Going To The River blu spt - red wax	Imperial M- \$30.00
Robins	How Would You Know orig	RCA M- \$65.00
Mello Moods	Call On Me blue orig	Prestige 799 M- \$80.00
RnB Hits	Features/Jacks etc	Hollywood LP 503 M \$20.00
Favorite Groups	Sparks/Desires etc	Hull 1002 LP M \$25.00
Fabulous Cadillacs	Cadillacs	Jubilee 1045 LP M \$20.00
Rumble	New York Groups	Jubilee 1114 LP M- \$20.00
Federals	Dear Lorraine	Fury 1009 M \$9.00
Five Jets	I Am In Love	Deluxe 6018 M \$20.00
Fats Domino	Goin' Home blu spt	Imperial 5180 M \$25.00
" "	Where Did You Stay " "	" 5283 M- \$18.00
" "	Rosemary " "	" 5251 M- \$20.00
" "	You Done Me Wrong " "	" 5272 M- \$20.00
" "	Please Don't Leave Me " "	" 5240 M- \$20.00
" "	I Lived My Life brn " "	" 5301 M- \$12.00

F.J. EHRLHART, Box 32201, Jam. New York 11431			
Young Jesse	Hit Sit and Split	Modern 1002	M blk label
Jesse Belvin	I Need You So	Modern 1013	M blk "
Dino & Diplomats	Homework	Vida 0100	M
" "	Such A Fool For You	" 0103	M
Junior Wells	Come On In This House	Profile 4011	M
Sonny Burgess	Thunderbird	Sun 304	M
Carl Perkins	Glad All Over	" 287	M
Ray Smith	Travlin Salesman	" 372	M
Ronnie Baxter	Someone To Love Me	Gone 5036	M blk label
Jo Ann Campbell	Nervous w/	Gone 5055	M " "
Casual Three	Candy Store Blues	Mark-X 7009	M-
Pat Boone	Long Tall Sally	Dot 15457	M Brn label
" "	Take The Time	" 15435	M " "
" "	At My Front Door	" 15422	M " "
Mitlo Sisters	Let Me Tell You	Klik 8405	M blk "
Penguins	Be Mine Or Be A Fool	Mercury 70610	M-
Rosco Gordon	Goin Home	VeeJay 332	M brn "
Joe Houston	Celebrity Club Stomp	RPM 422	M red "
Academics	Something Cool	Elmont 1002	M
Shirley Gunter & Queens	Your Mine	Flair 1060	M red "

EDDIE - BOX 572, HACKENSACK, NEW JERSEY 07602 (ALL RECORDS ARE MINT)			
Orioles	Runaround	Jubilee dj	\$20.00
Otis Rush	My Baby's a Goodum	Cobra	\$1.00
Devines	I Believe	Lana	\$2
Turbans	Contradictions	Herald	\$5
Turbans	I'm Nobody	Herald	\$4
Five Notes	You Are So Beautiful	Josie	\$20.00
Moonglows	Just Can't Tell No Lies	Chamagne	\$75.00
Tornadoes	Four O'Clock In The Morning	Chess	\$12.00
Orients	Queen Of Angels	Laurie	\$12.00
Haps	Marie	Laurie	\$12.00
Five Letters	Your First Love	Ivy	\$40.00
Eldorados	Bin Bam Boom	Vee Jay dj	\$9.00

HARVEY MANDELL, 78-02 PARSONS BLVD. FLUSHING QUEENS 11366		
Five Keys	Story Of Love w/ on Flip	Aladdin 3312 M-
Dominoes	Swallows Come Back To Capistrano	Federal 12059 VG+ g/top
Tuxedos	Yes It's True	Fortie 1414 VG+ gold
Thrashers	Jeannie	Masons M- red plastic
Truettone	Honey, Honey	Monument 4501 M
Vocaltones	Darling	Apollo 492 M-
Velours	My Love Come Back	Onyx 501 VG+
Velvets	They Tried	Red Robin 102 VG+
Rainbows	Mary Lee sl/warp	Red Robin 134 VG
Four Buddies	What's The Matter With Me	Savoy 866 M
"	My Mother's Eyes	" 888 M
"	I Will Wait	" 769 M
Elvis Presley	Mystery Train	Sun 223 G+
Pastels	If You Put Your Arms Around Me	United 1567 M-
Softones	My Mother's Eyes	Sanson 103 M
High Seas	Sunday Kind Of Love	DMG 4000 M-
Five Jets	I Am In Love	Deluxe 6018 M
Bobby Hall & the Kings	Sunday Kind Of Love s/warp	Jax 320 VG red wax
Dixieaires	Traveling All Alone	Harlem 2326 M (Boot)
Five Stars	Dreamin'	Note 10011 M
Students	My Vow To You	Note 10019 M (C)
Five Dots	I Just Love The Things She Do	Note 1003 M
Hurricanes	Fallen Angel	King 5018 M
Five Chances	Tell Me Why	Federal 12303 M-
Dreams	I Love You	Talent 1004 M
Enanos	Blue Moon	Josie 801 M
Winf Brown & Boyfriends	Be Anything - Be Mine	Mercury 8270 M-
Cameos	Merry Christmas	Cameo 123 VG+
Checkers	Over The Rainbow	King 4719 M
Carmen Taylor & Boleros	Freddie	Atlantic 1041 VG+ yel
Creations	Mommy & Daddy	Top Top 400 M-
Five Discs	Roses/My Chinese	Dwain 803 M
Henry Strogin & Crowns	Why Do You Go Away	Dynamic 1002 VG+
Del Rays	Have A Heart	Moon 110 M
Crows	Untrue	Rama 29 VG+
Arthur Lee Maye & Crowns LP	Johnny Otis RnR Hit Parade	Dig 104 M- min \$100
Avons LP	"	Hull 1000 M min \$60

AUCTION CLOSING DATE 10-15-72

Channel Records
BOX 662
N.Y. N.Y. 10008

WE PROUDLY ANNOUNCE: EARL LEWIS & THE CHANNELS NEW RELEASE
"WE BELONG TOGETHER" b/w "HEY GIRL" AVAILABLE AT ALL OLDT
STORES OR ORDER DIRECT - PRICE \$1.25.

ACAPPELLA SHOWCASE

presents

THE VELVET ANGELS



SIDE A (THE STUDIO)

1. I'M IN LOVE
2. JUNGLE FEVER
3. MARY
4. OLD McDONALD
5. JOHNNY JOHNNY
6. LOLA
7. IT'S TOO SOON TO KNOW

SIDE B (THE HOTEL)

1. FOR SENTIMENTAL REASONS
2. MARY (LET IT ALL OUT)
3. I WANT TO KNOW, BABY
4. YOUR LOVE
5. LET ME COME BACK
6. BE EVER WONDERFUL
7. SINCE YOU'VE BEEN GONE
8. WHEN YOU'RE SMILING

RELIC LP 5004

AVAILABLE AT YOUR LOCAL RECORD
STORE OR SEND \$5.00 TO:

Relic Records

P.O. BOX 572
HACKENSACK, N.J. 07602



ALSO AVAILABLE



Relic L.P. 5001

Featuring: Sunday Kind Of Love, Since I Fell For You, Why Should I Love You, What Is Your Decision, I'll Never Tell It Was Just For Laughs, Ou Wee Baby, My Memories Of You, Forever Mine, Oobidee-Oobidee Co, Loving A Girl Like You, I Almost Lost My Mind, The Shrine Of Saint Cecilia, Three Wishes.



The Nutmegs
featuring **Leroy Griffin**
Relic L.P. 5002

Featuring: Let Me Tell You, Hello, Shifting Sands, You're Crying, I Like To Cha Cha, Down To Earth, Roseanne, Out Of My Heart, Why Must We Go To School, Help Me (Foolish Heart), The Way Love Should Be, Wide Hoop Skirts, Down In Mexico & My Sweet Dreams.



The Harptones
featuring **Willie Winfield**
Relic L.P. 5003

Featuring: Life Is But A Dream, No Greater Miracle, (My Success) It All Depends On You, Laughing On The Outside, Love Me Completely, Gimme Some, I Remember, I Gotta Have Love, I Depended On You, High Flyin' Baby, Mambo Boogie, and others.

BIM BAM BOOM

Proudly Announces

**A SUPER
NEW YORK
ROCKER!**

the release of

**CHUCK
JACKSON
&**

The INSPIRATIONS

**With
AYE YAI YAI
MY INSPIRATION**

***NOW* BIM BAM BOOM 109**

The DELL VIKINGS

**with
COLD FEET
A LITTLE MAN CRIED**

***NOW* BIM BAM BOOM III**

- | | |
|------------|--|
| 101 | LOVE OR INFATUATION / SHOO BEE DOO |
| 102 | 3 Steps To Go - Nobody But You And Me - |
| 104 | Angel Darling - Wish She Was Mine |
| 105 | Madly In Love - I Cried |
| 106 | You Do Something To Me - Count On Me |
| 107 | THE SLIDE / ANGEL OF LOVE |

VIDEOS

**Eddie & The Starlites
The Vilons
The Lincolns
The Avalons
SCHOOLBOYS**

**BLUE SKY 101 CHERIE / I'M JUST ANOTHER ONE IN LOVE WITH YOU
Blue Sky Boys**

**BLUE SKY 102 THE (original) CHARMERS ALJON 1261
FOOLS RUSH IN / SOMEDAY YOU'LL WANT ME**

**The Four Fellows / Decoys
HAPPY HONEYMOON / MEMORIES**

**Available at your local Oldies Record Shop or
send \$1.00 for each record + .50¢ for postage
and handling to:**

**BIM BAM BOOM RECORDS
P.O. BOX 146
BROOKLYN N.Y. 11223**

